

SUMMER INSTITUTE 2011

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since 1871.





ACADEMIC CALENDAR



SAN FRANCISCO ART INSTITUTE

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ACADEMIC CALENDAR

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SUMMER INSTITUTE 2011

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ACADEMIC CALENDAR

SUMMER INSTITUTE 2011

April 6-7	Summer and Fall 2011 priority registration for MA, MFA, and PB students	June 8-10	Low Residency MFA Orientation
April 11-14	Summer and Fall 2011 priority registration for BA and BFA students	June 13-August 5	Eight-Week Session and Low-Res MFA Classes
April 25	Summer and Fall 2011 early registration for non-degree students begin	June 13-July 8	Four-Week Session I
May 2	Summer and Fall 2011 early registration for new students begin	June 15	Last day to add/drop Eight-Week and Four-Week Session I Courses
May 9	Spring semester classes end	June 25-July 30	Low Res MFA Visiting Artist Lecture Series
May 13	Vernissage: MFA Graduate Exhibition Opening	July 4	Independence Day Holiday
May 14	Commencement	July 11-August 5	Four-Week Session II
May 16-August 5	Internship Course	July 13	Last day to add/drop Four-Week Session II Courses
May 30	Memorial Day Holiday	August 6-7	Low Res MFA Reviews
May 31-June 10	Intensive Period	August 8-13	Art Criticism Conference
May 31	Last day to add/drop Intensive Period Courses and Internship Course	August 9	Last day to add/drop Art Criticism Conference
		August 13	Art Criticism Conference Keynote Lecture

Registration

Priority Registration

Add/Drop Procedures

International Students

Withdrawal Dates/Procedures

Academic Advising

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered and strongly advised to take advantage of priority registration. Priority registration allows continuing degree seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units earned. An updated curriculum record is distributed to continuing degree-seeking students in advance of registration. The curriculum record includes information specific to each such student including the day, the date, and the time of priority registration; a registration form; and any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If the requested course is full, students may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting courses, students should check the schedule as well as its addenda at www.sfai.edu/courseschedule to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, she/he will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

SUMMER 2011 Registration Schedule

April 6–7, 2011

Priority registration for MA, MFA, and PB students

April 25, 2011

Early registration for non-degree students begins

April 11–14, 2011

Priority registration for BA and BFA students

May 2, 2011

Early registration for new students begins

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted.

Continuing MA, MFA and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the specific date and time of registration.

New BA, BFA, MA, MFA or PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Students may call 1 800 345 SFAI to schedule an appointment for registration advising. Students are encouraged to read the curriculum requirements before calling to make a registration appointment. New students may register for classes in person or over the phone. Students will be asked to make an initial nonrefundable tuition deposit of \$350 prior to, or at the time of, registration. Students who are not able to register on campus should arrange a telephone appointment with an advisor by calling the Admissions Office. Students should make note of the day and time of their appointment and remember that SFAI is in the pacific time zone.

Low-Residency MFA Students

Registration takes place by means of individual advising with the low residency MFA program directors. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program directors, Claire Daigle, cdaigle@sfai.edu and Allan De Souza, adesouza@sfai.edu.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Summer 2011 Semester

New student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office if they are not able to attend a scheduled orientation. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via email at studentaffairs@sfai.edu.

ADD/DROP DATES AND PROCEDURES

Add/Drop Period for Summer 2011

For Intensive Period: May 31, 2011

For 8-Week and 4-Week Session I: June 15, 2011

For 4-Week Session II: July 13, 2011

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Students should consult the academic calendar for the exact dates for adding, dropping and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar for the exact dates for adding, dropping and withdrawing from intensive classes.

INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for International Student Affairs. Failure to secure advance approval will result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the Associate Vice President of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Associate Vice President of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible in order to avoid tuition charges for the Summer 2011 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

ACADEMIC ADVISING

Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester by semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change of major procedures. Undergraduate advising is mandatory for those students entering their sophomore year. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to ensure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine over-looking the sculpture area). In addition, faculty advisors and department chairs are available to discuss the educational and co-curricular opportunities available to students to inform and enhance their experience at SFAI. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

Tuition and Fees for Summer 2011

Tuition for Degree/Certificate Programs

Tuition Deadlines

Study/Travel Payment Policies

Tuition Payment Plans

Monthly Payment Plans

Refund Policy

TUITION AND FEES FOR SUMMER 2011

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

TUITION FOR DEGREE AND CERTIFICATE PROGRAMS

BA, BFA, and non-degree tuition per semester

1-11 units	Multiply each unit by \$1,491
12-15 units	Pay a flat tuition rate of \$17,023
Over 15	\$17,023 plus \$1,491 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1-11 units	Multiply each unit by \$1,597
12-15 units	Pay a flat tuition rate of \$18,183
Over 15	\$18,183 plus \$1,597 per unit

Fees

1. Student Activity fee is \$35 per semester.
2. Materials fee is \$200 for all MFA, MFA/MA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is \$50 for BA students enrolled in six or more units.
3. Technology fee is \$200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study/Travel Courses require a \$500 nonrefundable deposit.
5. Facilities fees for students not enrolled in summer classes are \$300.
6. Commencement fee is \$100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: \$300
2. MFA Final Review (charged only to students not enrolled in classes): \$300

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. travel classes) will be due according to specified due dates.

STUDY/TRAVEL PAYMENT POLICES

Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

MONTHLY PAYMENT PLANS FOR SUMMER SEMESTER ENROLLMENT

SFAI offers three options for payment of tuition charges for the summer term: one full payment option that requires one payment after financial aid has been deducted or one of two monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. These two monthly payment plans are available only to degree students enrolled for six units or more per semester. Students enrolled for fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by credit card, cash, check, or bank draft payable to the San Francisco Art Institute. A \$50 fee will be charged for all returned checks. Monthly payments may also be charged to Visa, Mastercard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A

Four payments per semester beginning in April for Summer Semester (\$25 administrative fee).

Monthly Payment Option B

Three payments per semester beginning in May for Summer Semester (\$25 administrative fee).

Other Information

Interest shall be charged at the rate of 0.83% per month on the outstanding balance. All payments are due on the first of each month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost. Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for non-payment.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is \$17,023, tuition liability (rounded to nearest dollar) is \$17,023 x 12.7%, which equals \$2,162.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request for withdrawal or leave of absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at www.sfai.edu under *Admissions/Financial Aid*.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Academic Policy

Concurrent Registration

College Credit Units

Transcripts for Degree Courses

Policy Statement

Changes/Addition to
Course Schedule

Nondiscrimination Policy

Programs of Study

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with an accredited Bay Area college or university or other institution, written course approval must be obtained, prior to registration with the other institution, from Academic Affairs and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at another institution. Please consult the Office of Registration and Records for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at *For Current Students/Registration and Records/Request a Transcript*.

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at www.sfai.edu at *For Current Students*. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at www.sfai.edu/courseschedule. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Academic Affairs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

PROGRAMS OF STUDY

The School of Studio Practice

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate:

Bachelor of Fine Arts

Master of Fine Arts

**Dual Degree Master of Fine Arts / Master of Arts
(in History and Theory of Contemporary Art)**

Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practices; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

Exhibition and Museum Studies

**History and Theory of Contemporary Art
Urban Studies**

The School of Interdisciplinary Studies offers the following degrees:

Bachelor of Arts

**History and Theory of Contemporary Art
Urban Studies**

Master of Arts

**Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies**

**Dual Degree Master of Arts (in History and Theory
of Contemporary Art)/Master of Fine Arts**

The Centers For Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

Art and Science

Media Culture

Public Practices

Word, Text, and Image

Undergraduate Curriculum and Degree Program Requirements

Major Listing

Contemporary Practice

Undergraduate Liberal Arts Requirements

Off Campus Study Requirements

Study/Travel

Internships

International Exchange

AICAD Mobility Program

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

BA

History and Theory of Contemporary Art

Urban Studies

UNDERGRADUATE CURRICULUM

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, asks students questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience first hand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description and analysis that will enrich their practice.

Contemporary Practice: Making and Meaning

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session. Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photographs to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait. The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within and creating. Cultural context-marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated "art." From the moment humans open their eyes, they interpret and respond to the world through a process called "vision." This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as "figure and ground" which have cultural application in literature, film, biology, and physics as well as in art, are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

UNDERGRADUATE LIBERAL ARTS REQUIREMENTS

Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three year sequence of core courses anchors the liberal arts requirements:

- | | |
|---------------|---|
| Year 1 | ENGL-100 and ENGL-101/ followed by the submission of a Writing Portfolio* |
| Year 2 | HUMN-200 and HUMN-201/ Humanities Core A and Humanities Core B |
| Year 3 | CS-300 and CS-301/ Critical Theory A and B |

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism and art history.

* Transfer students who receive SFAI transfer credit for ENGL-100 and 101 may be required to fulfill a Continuing Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam. These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.

The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required to successfully complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.

There are four paths to completing the Writing Program sequence.

Entering Freshmen and Transfer Students without Any Composition A Credit

- ENGL-090** Seeing and Writing (this course may be required based on WPE score)
- ENGL-100** Investigation and Writing
- ENGL-101** Nonfiction Writing

Transfer Students with Composition A Credit

- ENGL-100** Investigation and Writing
- ENGL-101** Nonfiction Writing

Transfer Students with Composition A and Composition B Credit

- ENGL-102** Continuing Practices of Writing

Second-degree Candidates

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and Humanities Core B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

LIBERAL ARTS COURSES

ENGL-090-Seeing and Writing

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

ENGL-100-Investigation and Writing

Focused on development in writing, analytical thinking, reading and discussion skills. To be followed by Nonfiction Writing.

ENGL-101-Nonfiction Writing

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102-Continuing Practices of Writing

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If placed in ENGL-102, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytical skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work.

Mathematics

A college-level mathematics course designed to advance basic competency.

Science

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Social Science

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

Coursework that concentrates on the contributions of diverse culture; ethnicities, genders and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

Any liberal arts course.

CS-300-Critical Theory A

Twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101 or ENGL-102) is required for this course. This course is a SFIA residency requirement and not accepted in transfer.

CS-301-Critical Theory B

Special topics in twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201), the Writing Program (ENGL-100 and ENGL-101 or ENGL-102), and Critical Theory A (CS-300) is required for this course. This course is an SFIA residency requirement and not accepted in transfer.

ART HISTORY REQUIREMENTS**Global Art History**

A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity

A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now

A course focused upon contemporary art in North America and Europe from the 1950s to the present.

Art History Elective

Any undergraduate art history course.

History of the Major

A course focused on the history of the medium.

OFF-CAMPUS STUDY REQUIREMENT

All undergraduate students are required to complete six units of off-campus study toward their degree. These units may be taken at anytime between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of courses that will satisfy the requirement. Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

Study/Travel

Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Akademie Výtvarných Umění — Prague, Czech Republic
Bezalel Academy of Arts and Design — Jerusalem, Israel
Chelsea College of Art and Design — London, England
École Nationale Supérieure des Beaux-Arts — Paris, France
Glasgow School of Art — Glasgow, Scotland
Gerrit Rietveld Academie — Amsterdam, Holland
Korea National University of the Arts — Seoul, Korea
Valand School of Fine Arts — Goteborg, Sweden

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design.

For Summer 2011, the following courses satisfy the Studies in Global Cultures Requirement

ARTH-220-1	Around the World with Photography: History and Context
HUMN-201-1	Origins of the Modern World: East / West Encounters
IN-214-1	Ladakh
IN-215-1	Italy: Past and Present

For Summer 2011, the following courses satisfy the Critical Studies Elective Requirement

HUMN-201-1	Origins of the Modern World: East / West Encounters
IN-215-1	Italy: Past and Present

For Summer 2011, the following courses satisfy the Urban Studies Elective Requirement

PA-115-1	Mural Painting as Public Representation
US-112-1/ SOCS-112-1	Streetscape Interventions

For Summer 2011, the following courses satisfy three units of the six-unit Off-campus Study Requirement

IN-214-1	Ladakh
IN-215-1	Italy: Past and Present
IN-396-1	Internship
US-112-11/ SOCS-112-1	Streetscape Interventions

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120

Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts

Requirements (units) 33

Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A*	3
Critical Theory B*	3

All BFA students must complete the liberal arts requirements for their degree.

*Writing Placement Examination required upon matriculation.

* Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

Design and Technology

Liberal Arts Requirements 33 Studio Requirements 72

Contemporary Practice	6
Conceptual Design and Practice	3
Collaborative Practice in Art, Design and Technology	3
Media Techniques Distribution	6
Communications Design Distribution	3
Designed Objects Distribution	3
Design and Technology Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30

Film

Liberal Arts Requirements 33 Studio Requirements 72

Contemporary Practice	6
Introduction to Film	3
History of Film or Special Topics in Film History	3
Distribution I	9
Advanced Film	3
Film Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Design and Technology	3
Art History Elective	3

Total 120

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Film	3
Art History Elective	3

Total 120

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120

Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	6
New Genres I	3
Issues and Contemporary Artists	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Performance Document: Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of New Genres	3
Art History Elective	3

Total 120

Painting

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	6
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	30

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
Art History Electives	6

Total 120

Photography

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	6
Photography I	3
Understanding Photography	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	30

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Photography I	3
Art History Elective	3

Total 120

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	6
Printmaking I	3
Drawing I	3
Intermediate Printmaking	6
Advanced Printmaking	3
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	30

Sculpture/Ceramics

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	6
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	30

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Printmaking	3
Art History Elective	3

Total 120

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Sculpture	3
Art History Elective	3

Total 120

BACHELOR OF ARTS

Total units required for BA degree: 120

Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts

Requirements (units) 33

Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A*	3
Critical Theory B*	3

All BA students must complete the liberal arts requirements for their degree.

*Writing Placement Examination required upon matriculation.

*Must be taken at SFAI.

History and Theory of Contemporary Art

Liberal Arts Requirements 33

Art History, Theory, & Criticism Requirements 54

Studio Requirements 15

General Electives 18

Contemporary Practice	6
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
General Electives	18
Elective in any studio discipline	9

Urban Studies

Liberal Arts Requirements 33

Urban Studies Requirements 54

Studio Requirements 24

General Electives 18

Contemporary Practice	6
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	3
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	18
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
General Electives	18
Electives in any studio discipline	9

Graduate Curriculum and Degree Program Requirements

Major Listing

Full Time MFA Requirements

Low Residency MFA Program

MFA/PB Studio Space

MA/MFA/PB Sample Schedule

MFA

Full-time and Low-residency

PB

Post-Baccalaureate Certificate

MA

MA/MFA

Dual Degree

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

**Exhibition and
Museum Studies**

**History and Theory of
Contemporary Art**

Urban Studies

**History and Theory of
Contemporary Art**

GRADUATE CURRICULUM

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

MFA students must enroll in at least three units of Graduate Tutorial and three units of Graduate Critique Seminar per semester.

No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.

MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: all students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must Register for the Spring MFA Graduate Exhibition and pay a MFA Graduate Exhibition and Catalogue fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times and meeting rooms to be announced).

The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Bac students.

Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

Master of Fine Arts (full-time)

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Final Review	0
MFA Graduation Exhibition	0
Total	60

Master of Fine Arts (low-residency)

Critical Studies	3
Art History	9
Critique Seminar	12
Guided Study/Winter and Summer Review	12
Electives	24
Intermediate Review	0
Final Review	0
Visiting Artist Lecture Series	0
MFA Graduation Exhibition	0
Total	60

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0
Studio/Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Electives	6

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduation Exhibition	0
Total	60

Year 1

Graduate Critique Seminar	3
Art History	3
Electives	6
Guided Study/Winter Review	1.5 or 4
Guided Study/Summer	1.5 or 4

Year 2

Graduate Critique Seminar	3
Art History	3
Elective	3
Critical Studies	3
Intermediate Review	0
Guided Study/Summer	1.5 or 4
Guided Study/Summer	1.5 or 4

Year 3

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review (three-year program)	0
Guided Study/Summer	1.5 or 4
Guided Study/Summer	1.5 or 4
MFA Graduate Exhibition (three-year program)	0

Year 4

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review	0
Guided Study/Winter	1.5
Guided Study/Summer	1.5
MFA Graduate Exhibition	0

Total 60

Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquium	3
Critical Studies Electives	6
Art History Seminar Electives	6
Cognates (other electives)	0
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	42

Semester 1

Global Perspectives of Modernity	3
Issues and Theories of Contemporary Art	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Culture Industry and Media Matters	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 3

Cognate (other electives)	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

Semester 4

Cognate (other electives)	3
Thesis I	3
Thesis II	3

Total	42
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Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Theories of Art and Culture	3
Electives in Art History, Critical Studies, or Topics Seminars	9
Cognates (other electives)	9
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Practicum	6
Total	48

Semester 1

Global Perspectives of Modernity	3
Theories of Art and Culture	3
Cognate (other electives)	6
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Cognate (other electives)	3
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Electives in Art History, Critical Studies, or Topics Seminars	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	48

Post-Baccalaureate Certificate

Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate electives	6

Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Undergraduate electives	6

Total	30
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Master of Arts in Urban Studies

Research and Writing Colloquium	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	9
Cognates (other electives)	9
Practicum	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	48

Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (full-time)

Graduate Tutorial	12	Global Perspectives of Modernity	3
Graduate Critique Seminar	12	Culture Industry and Media Matters	3
Electives/Cognates	15	Research and Writing Colloquia	3
Art History Seminar Electives	9	Thesis I	6
Critical Studies	6	Thesis II	6
Graduate Lecture Series	0	Final Review	0
Intermediate Review	0	MFA Graduate Exhibitions	0
Issues and Theories of Contemporary Art	3	Total	78

Semester 1

Global Perspectives of Modernity	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Seminar Electives	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	48

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0
Graduate Studio	0
Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Issues and Theories of Contemporary Art	3
Global Perspectives on Modernity	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Culture Industries and Media Matters	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3
Graduate Studio Final Review	0
MFA Graduate Exhibition and Catalogue	0

Semester 5

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Semester 6

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Features

Master Classes

In Depth: Summer Undergraduate Residency Program

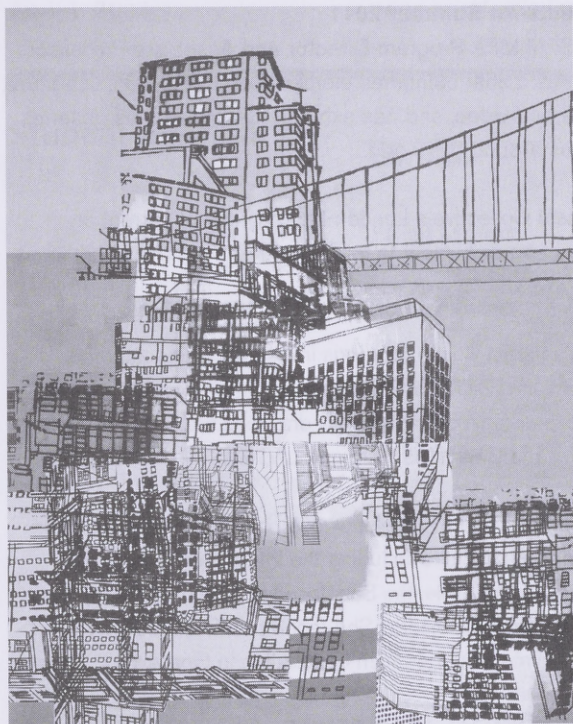
Pathways to Study

Global Institute

We Asked the Faculty

MASTER CLASSES

ARTWORK BY
CRISTINA GUERREIRO
MFA, Painting
"Transition"
2010



As a component of its 2011 Summer institute, SFAI is launching a series of master classes focused on drawing from multiple approaches, from free form and gestural to the strategic use of technical printmaking processes. Drawing is a fundamental component of any artistic practice—one that manifests itself in unique and unexpected ways. These courses offer students the unique opportunity to work with recognized, established artists who are highly skilled in their respective crafts. Building upon the individual legacies of these artists' practices, SFAI's master classes include sustained studio investigations, intensive mentoring and guidance, and rigorous in-class interactions focusing on critical discussion and the exchange of ideas.

PR-330-1 Drawing Prints—Printing Drawings

Larry Thomas

June 13–July 8, M–F, 9:00–1:30 pm

In Larry Thomas's *Drawing Prints—Printing Drawings*, students will have a rare opportunity to work with a printmaking master and former SFAI Dean whose work encompasses various media including painting, drawing, printmaking and calligraphy. Exploration will be a key ingredient as students encounter various drawing techniques as a fundamental aspect in the development of prints. Utilizing both traditional and experimental methods of drawing and printmaking, students will investigate various technical processes which incorporate polymer mediums, beeswax, transparencies, monotype, and transfers, combined with direct drawing and collage. Such strategies will afford students a broad range of possibilities for unique image develop-

ment. Students will be encouraged to try new ways of working with familiar materials and techniques and subsequently to develop new directions in their work. This course is designed for students who wish to complete a specific project(s) within the concentrated four-week summer session.

Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome and an artist-in-residence at the Djerassi Resident Artists Program, the Ragdale Foundation, and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships and has shown in numerous solo and group exhibitions regionally and nationally. He has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University, among others. He retired from teaching and administrative positions at the San Francisco Art Institute where he served in several capacities from 1981 until 2005, including Dean of Academic Affairs, Interim President, Departmental Chair of the Printmaking Department, and Associate Professor of Printmaking. Each summer he teaches a drawing workshop at Sitka Center for Art & Ecology, Oregon and in 2010 conducted a similar drawing course at Haystack Mountain School of Crafts in Deer Isle, Maine.

DR-330-1 Improvisational Drawing

Dewey Crumpler

May 31–June 10, M–F, 9:00–6:00 pm

Dewey Crumpler's *Improvisational Drawing* master class is all about taking risk and working in the moment, and builds upon his interest in and research of jazz history. Students will explore an array of drawing methods focusing on spontaneous inscription, including aleatory, synesthetic and free-association procedures. These will be the subjects of a critique process that draws upon the legacies of psychoanalysis and surrealism, with the goal of alerting students to the existence of subconscious themes inhabiting the physical form of their work. Special emphasis will be given to the relationship between drawing and musical structure, pointing to how emotion can be translated through the qualities of line and color. Other projects will include ambidextrous and blind drawing techniques.

Dewey Crumpler is associate professor in the Painting department at SFAI. His work has been exhibited at the Corcoran Gallery in Washington, D.C.; the Galerie Resche, Paris, France; and California State University, Sacramento. He has received mural commissions from the Western Addition Cultural Center, the San Francisco Museum of Modern Art, and the California Historical Society. He has received grants from the California Arts Council, purchase awards from the San Francisco Airport Commission, a Eureka Fellowship Award, and a National Endowment for the Arts fellowship.

IN DEPTH: SUMMER UNDERGRADUATE RESIDENCY PROGRAM

June 13–August 5, 2011

Program Description

SFAI's new summer undergraduate residency program offers a rare opportunity for graduate-quality experience in preparation for advanced study in the fine arts. Unique for its rigorous critique, individualized support, and engagement with internationally recognized artists, the residency is an eight-week intensive program specifically designed for undergraduate students or recent baccalaureate graduates to refine and complete a portfolio.

Students who pursue this residency must have significant studio experience and demonstrate a readiness for graduate-level work through their statement of intent, project proposal, and artwork. Throughout the residency, students will have access to individual studio space in the honors studios at SFAI's historic 800 Chestnut Street campus, where they may work in a variety of mediums.

Residency Includes

1. 3 units of advanced undergraduate college credit
2. Individual studio space
3. Professional and technical development through the Residency Seminar
4. Access to SFAI facilities and technical support services, including painting, printmaking, and sculpture studios; darkrooms; digital imaging and film processing equipment; and editing suites.
5. Visiting Artists Lecture Series
6. Excursions to San Francisco museums, galleries, and alternative art spaces Option of enrolling in additional undergraduate courses and tutorials
7. Public group exhibition at SFAI's Diego Rivera Gallery
8. Option of enrolling in additional undergraduate courses and tutorials

Visiting Artists for Summer 2011

Tony Labat, SFAI MFA Program Director and Associate Professor of New Genres. Labat combines elements of installation, sculpture, performance and video, and has exhibited at prestigious galleries and museums around the world.

Carrot Workers Collective a London-based group of current or ex-interns who regularly meet to think together around the conditions of free labor in contemporary societies.

Dean Smith, an artist whose drawings investigate the aesthetics of wonder, exploring dichotomies such as geometry/biology, micro/macro, and expansion/contraction. His drawings are in public collections including The British Museum and LACMA.

Pamela Wilson-Ryckman, an artist whose paintings and watercolors have been shown at venues including the International Biennial of Contemporary Art of Seville, the San Jose Institute of Contemporary Art, and Gallery Fucares, Madrid. She received a 2009 Fellowship from the John Simon Guggenheim Foundation in Fine Arts.

Ian McDonald, faculty member in SFAI's Sculpture/Ceramics Department. He has shown in both the United States and Europe, including Rena Bransten Gallery and Yerba Buena Center for the Arts in San Francisco and Sophienholm Exhibition Hall in Copenhagen, Denmark.

Barbara DeGenevieve, Chair of the Department of Photography at the School of the Art Institute of Chicago. An interdisciplinary artist who works in photography, video, and performance, she has been awarded two NEA Visual Artist Fellowships, the second of which was revoked by the National Council on the Arts because of the work's sexual content.

How To Apply

Applicants must submit the following materials:

1. Residency Application Form
2. A statement of intent/project proposal
3. 10 examples of work
4. A letter of support from a faculty member at their home institution

Program Cost \$4,873

Priority Application Deadline April 1st

in depth: summer undergraduate residency program at sfai application

2011

Priority Application
April 1, 2011

For questions about submitting
your portfolio: Please call 415 749 4519

Student Information

Last Name	First Name	Middle Name
Street Address		City
State/Province	Zip/Postal Code	Country
Mailing Address <input type="checkbox"/> same as above		
Email Address	URL (personal site)	
Permanent Phone Number	Cell Phone Number	
Date of Birth (MM/DD/YY)	Gender	

Optional

Note: Information on ethnic origin is collected for compliance with federal regulations.

Are you Hispanic/Latino? ☐ Yes ☐ No

If you are not Hispanic/
Latino, which of the
following best describes
you? (check one or
more)

- | | | |
|--|--------------------------------|---|
| <input type="checkbox"/> American/
Alaskan Native | <input type="checkbox"/> Asian | <input type="checkbox"/> Black or African
American |
| <input type="checkbox"/> Hawaiian/
Pacific Islander | <input type="checkbox"/> White | |

Education

- Include the full name of the school attended with minimal abbreviation.
- Months and Years Attended should appear in the following format: MM/YY-MM/YY.

Current or Last Attended College/University			
City	State	Dates Attended	Grad Year
Academic Level	<input type="checkbox"/> Sophomore <input type="checkbox"/> Junior <input type="checkbox"/> Senior	Degree Received (if applicable)	<input type="checkbox"/> BA <input type="checkbox"/> BFA <input type="checkbox"/> BS
Enrolled Major			

Past SFAI Experience (only complete if you've previously attended SFAI)

NON-DEGREE PROGRAM

- ☐ PreCollege
☐ Young Artist
☐ City Studio
☐ Mobility/Exchange
☐ Adult Continuing Education

DEGREE PROGRAM

- ☐ Bachelor of Fine Arts
☐ Bachelor of Arts
☐ Master of Fine Arts
☐ Master of Arts
☐ Post-Baccalaureate

DATES ATTENDED

Start
End

Parent/Guardian Information

1

Last Name	First Name	Middle Name
Street Address		City
State/Province	Zip/Postal Code	Country
Occupation	Email Address	
Telephone Number (day)	Telephone Number (evening)	<input type="checkbox"/> Mother <input type="checkbox"/> Guardian <input type="checkbox"/> Father

Last Name	First Name	Middle Name
Street Address		City
State/Province	Zip/Postal Code	Country
Occupation	Email Address	
Telephone Number (day)	Telephone Number (evening)	<input type="checkbox"/> Mother <input type="checkbox"/> Guardian <input type="checkbox"/> Father

Application Requirements

INTERNATIONAL APPLICANTS

Most international applications will need to submit additional documents, please visit:

<https://activeweb.sfai.edu/undergraduate/international>

International Applicants must complete all of the required information in this section.

If this section contains any incomplete or missing information, the processing of your F-1 Visa will be delayed.

- ☐ Statement introducing yourself as an artist and your interest in the Residency Program
 - ☐ One Letter of Recommendation
 - ☐ Portfolio (10 examples of work in .jpg format)
 - ☐ College Transcript(s) from current institution
- US Residency Status ☐ US Citizen and Resident ☐ Resident Alien ☐ US Citizen residing outside the US ☐ Not a US Citizen or Resident

Alien Registration Number (if available)

International Applicants: ☐ Yes ☐ No
Do you require an F-1 Student Visa?

Current Visa Type	Name of Sponsoring Organization	
Country of Residence	Country of Citizenship	City/Country of Birth
Native Language	Primary Language	Secondary Language

Important—All Applicants

CERTIFICATION I certify that to the best of my knowledge, all of the information contained in this document is true and current. I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of San Francisco Art Institute.

Applicant Signature

Date

PATHWAYS TO STUDY



Pathways to Study are intercurricular topics that cut across the course offering within the School of Studio Practice and the School of Interdisciplinary Studies. For Summer Institute 2011, we focus on public practices, with diverse opportunities to explore the history, theory, making, and doing of art in the public realm.

We invite you to explore this pathway to study as you choose your summer courses and to look for new ones in the coming semesters.

PUBLIC PRACTICES

Public practices embraces the many and varied strategies for placing contemporary art in the public realm, from the traditional artist's commission to community-based municipal percent-for-art programs to unauthorized actions and guerrilla street performances. Embracing objects and experiences, physical interventions in public space and conceptual reframings of life in public, the expanding field of public practices challenges artists to pose questions about and posit imaginative responses to how we live together in the world. Whether painting or stitching, making something from scratch or finding ways to repurpose old materials for new and unexpected uses, investigating places close to "home" in San Francisco or doing fieldwork across the border, students who sign up for the following courses will have the opportunity to gain experience in research and site analysis, project planning, creative collaboration, and community engagement.

Courses

PA-115-1	Mural Painting as Public Representation
SOCS-112-1/US-112-1	Streetscape Interventions
SC-207-1/DT-207-1	Sustainability Studio



PHOTO BY
LINDA CONNOR
"Prayer Flags & Chortens"
Ladakh, India, 1988

The Global Institute at SFAI prepares students to engage critically and creatively with an increasingly complex and interconnected world. Through travel study courses, laboratories and intensives, distinguished visiting fellows, symposia, exhibitions, and special projects, students are exposed to a wide range of research practices, investigative methodologies, and examples of creative problem solving. Challenged to imagine and implement innovative and unconventional responses to issues that extend well beyond the classroom, students are immersed in the conceptual and comparative approaches needed to help them to define their unique place as artists and citizens in the contemporary geopolitical landscape. The Global Institute is both a convening place for discussions about art's role in a globalized culture and a portal connecting SFAI students to the world around them.

Courses

- | | |
|----------|-------------------------|
| IN-214-1 | Ladakh |
| IN-215-1 | Italy: Past and Present |

IN-214-1 Ladakh

Linda Connor

Prerequisite: Junior Standing (June 12–July 4)

This three-week summer intensive travel class will take students to Ladakh, a region of Jammu and Kashmir, the northernmost state of India. This course is suitable primarily for photographers, film and video students who are interested in working on-site in northern India.

Students will be exposed to the local culture in several locations within northern India, with a primary focus on the monasteries and religious centers in the region of Ladakh. There will be unlimited opportunities for students to focus their study on the extraordinary landscape of India's Himalayas as well as opportunities for portraiture and studies of festivals and religious celebrations. Students who have a particular interest in Asian culture, religious studies, and a sense of adventure are best suited for this study travel experience. Students will be required to keep a journal throughout the trip, and produce a complete portfolio of artwork reflecting the experience.

Since the late 1960s, Linda Connor has been teaching in the Photography department at the San Francisco Art Institute and exhibiting, publishing, and teaching nationally and internationally. In 2002, she founded PhotoAlliance, a bay area non-profit organization dedicated to the understanding, appreciation and creation of contemporary photography, and currently serves as its president. A compendium of her work, *Odyssey: The Photographs of Linda Connor*, was published in 2008. Her work has appeared in a number of other monographs: *On the Music of the Spheres*, *Luminance*, *Odds n Ends*, and *Spiritual Journey* (the latter of which was published for a mid-career retrospective at the Museum of Contemporary Photography in Chicago). A recipient of, among other awards, National Endowment for the Arts grants and a Guggenheim fellowship, Connor was the given the Society of Photographic Education's Honored Educator Award in 2005.

Satisfies Studies in Global Cultures Requirement

Satisfies 3 of the 6-unit Off-campus Student Requirement

Satisfies Photography Conceptual Elective

An additional program course fee beyond tuition and fees of \$3,429 will be charged to a student's account at the time of registration. Program course fees in general cover most in-country costs although specific costs will vary between courses. Round-trip airfare, mandatory evacuation and repatriation insurance, passport, visa, and vaccination fees as well as International Student ID cards are not included in the Program course fee and are at the cost of student. Interested students are required to attend a course information session for details on application process, financial aid, payment schedule, in-country costs and estimate of other costs and fees. The program course fee, and tuition and fees must be paid in full (minus financial aid) by the date specified in the program information sheet available from the instructor.

IN-215-1 Italy: Past and Present

Mark Van Proyen

Prerequisite: Junior Standing (June 17-28)

This summer intensive travel class will provide students with the opportunity for first-hand study of three centuries of Italian painting located in historical and contemporary contexts. The class will visit Venice and study the 54th Venice Biennial, this year's foremost contemporary art event. Students who successfully complete this class will gain a detailed, experience-based knowledge of and familiarity with many of the key masterpieces of 14th, 15th and 16th century Italian painting located in central and northern Italy. Students will also gain insight into the complexities of contemporary art hailing from dozens of countries from around the globe. Students taking the class for art history credit must write a 10-page paper based either on the close examination of Renaissance paintings or the contemporary art presented at the Venice Biennial. Readings will include Giorgio Vassari's *Lives of the Artists* (vol.1) and Michael Baxandall's *Painting and Experience in 15th Century Italy*.

Satisfies Art History Elective

Satisfies Critical Studies Elective

Satisfies Painting Elective

Satisfies Drawing Elective

Satisfies Studies in Global Cultures Requirement

Satisfies 3 of the 6-unit Off-campus Study Requirement

Mark Van Proyen is associate professor in Painting and the School of Interdisciplinary Studies. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a contributing editor for *Art in America*, and has contributed writing to *Art Issues*, and *Bad Subjects*. Art Criticism dedicated an entire volume to his *Administrativism and Its Discontents* in 2006.

An additional program course fee beyond tuition and fees of \$2,000 will be charged to a student's account at the time of registration. Program course fees in general cover most in-country costs although specific costs will vary between courses. Round-trip airfare, mandatory evacuation and repatriation insurance, passport, visa, and vaccination fees as well as International Student ID cards are not included in the Program course fee and are at the cost of student. Interested students are required to attend a course information session for details on application process, financial aid, payment schedule, in-country costs and estimate of other costs and fees. The program course fee, and tuition and fees must be paid in full (minus financial aid) by the date specified in the program information sheet available from the instructor.

WE ASKED THE FACULTY

What is a great exhibition you saw recently?



ARTWORK BY
BRETT REICHMAN
"Pink Thing"
2010

BRETT REICHMAN AT GALLERY PAULE ANGLIM

"The detail and attention to techniques, surfaces and color excites me—a true master of process and content. I applaud his new egg tempera painting."

— TARAVAT TALEPASAND, PAINTING

WILLIAM T. WILEY'S "WHAT'S IT ALL MEAN"

"Though he is a friend, William T. Wiley 'What's It All Mean?' at Berkeley Art Museum. This is some of the most humanly intellectual and passionate thinking in contemporary American art, the breadth of which inspires my mind [and] heart and compels me to be adventurously creative."

— JACK FULTON, PHOTOGRAPHY

MAIRA KALMAN'S "VARIOUS ILLUMINATIONS" (OF A CRAZY WORLD)

"I loved the Maira Kalman exhibit at the Contemporary Jewish Museum. To me, Kalman is a great example of an artist working in the public sphere, using her art to communicate with a wide audience through her books, comics, and illustrated essays that appear regularly in *The New York Times*."

— HUGH D'ANDRADE, DESIGN & TECHNOLOGY

"FUTURE BEAUTY: 30 YEARS OF JAPANESE FASHION" AT BARBICAN GALLERY, LONDON

"Beyond giving me the chance to see some of my favorite works of contemporary fashion, the show did a particularly good job of installing the various garments and of situating them in relation to various bits of 'fashion ephemera' —i.e. collection catalogs, show invites, etc."

— NICOLE ARCHER, HISTORY & THEORY OF CONTEMPORARY ART

Course Schedule

How to Read the Course Schedule

Room Locations and Abbreviations

Course Schedule

800 Chestnut Street Campus	
001	Office of the Dean
002	Office of the Vice President for Academic Affairs
003	Office of the Vice President for Student Affairs
004	Office of the Vice President for International Affairs
005	Office of the Vice President for Career Development
006	Office of the Vice President for Information Technology
007	Office of the Vice President for Facilities
008	Office of the Vice President for Financial Affairs
009	Office of the Vice President for Legal Affairs
010	Office of the Vice President for Health Affairs
011	Office of the Vice President for Environmental Affairs
012	Office of the Vice President for Community Relations
013	Office of the Vice President for Diversity
014	Office of the Vice President for Quality
015	Office of the Vice President for Research
016	Office of the Vice President for Innovation
017	Office of the Vice President for Entrepreneurship
018	Office of the Vice President for Social Impact
019	Office of the Vice President for Sustainability
020	Office of the Vice President for Global Education
021	Office of the Vice President for Leadership
022	Office of the Vice President for Ethics
023	Office of the Vice President for Governance
024	Office of the Vice President for Policy
025	Office of the Vice President for Strategy
026	Office of the Vice President for Planning
027	Office of the Vice President for Assessment
028	Office of the Vice President for Accreditation
029	Office of the Vice President for Compliance
030	Office of the Vice President for Risk Management
031	Office of the Vice President for Crisis Management
032	Office of the Vice President for Security
033	Office of the Vice President for Safety
034	Office of the Vice President for Health and Safety
035	Office of the Vice President for Environmental Health and Safety
036	Office of the Vice President for Occupational Health and Safety
037	Office of the Vice President for Fire Safety
038	Office of the Vice President for Emergency Management
039	Office of the Vice President for Disaster Preparedness
040	Office of the Vice President for Disaster Response
041	Office of the Vice President for Disaster Recovery
042	Office of the Vice President for Disaster Mitigation
043	Office of the Vice President for Disaster Prevention
044	Office of the Vice President for Disaster Preparedness and Response
045	Office of the Vice President for Disaster Preparedness and Response
046	Office of the Vice President for Disaster Preparedness and Response
047	Office of the Vice President for Disaster Preparedness and Response
048	Office of the Vice President for Disaster Preparedness and Response
049	Office of the Vice President for Disaster Preparedness and Response
050	Office of the Vice President for Disaster Preparedness and Response

1000 Chestnut Street Campus	
1001	Office of the Dean
1002	Office of the Vice President for Academic Affairs
1003	Office of the Vice President for Student Affairs
1004	Office of the Vice President for International Affairs
1005	Office of the Vice President for Career Development
1006	Office of the Vice President for Information Technology
1007	Office of the Vice President for Facilities
1008	Office of the Vice President for Financial Affairs
1009	Office of the Vice President for Legal Affairs
1010	Office of the Vice President for Health Affairs
1011	Office of the Vice President for Environmental Affairs
1012	Office of the Vice President for Community Relations
1013	Office of the Vice President for Diversity
1014	Office of the Vice President for Quality
1015	Office of the Vice President for Research
1016	Office of the Vice President for Innovation
1017	Office of the Vice President for Entrepreneurship
1018	Office of the Vice President for Social Impact
1019	Office of the Vice President for Sustainability
1020	Office of the Vice President for Global Education
1021	Office of the Vice President for Leadership
1022	Office of the Vice President for Ethics
1023	Office of the Vice President for Governance
1024	Office of the Vice President for Policy
1025	Office of the Vice President for Strategy
1026	Office of the Vice President for Planning
1027	Office of the Vice President for Assessment
1028	Office of the Vice President for Accreditation
1029	Office of the Vice President for Compliance
1030	Office of the Vice President for Risk Management
1031	Office of the Vice President for Crisis Management
1032	Office of the Vice President for Security
1033	Office of the Vice President for Safety
1034	Office of the Vice President for Health and Safety
1035	Office of the Vice President for Environmental Health and Safety
1036	Office of the Vice President for Occupational Health and Safety
1037	Office of the Vice President for Fire Safety
1038	Office of the Vice President for Emergency Management
1039	Office of the Vice President for Disaster Preparedness
1040	Office of the Vice President for Disaster Response
1041	Office of the Vice President for Disaster Recovery
1042	Office of the Vice President for Disaster Mitigation
1043	Office of the Vice President for Disaster Prevention
1044	Office of the Vice President for Disaster Preparedness and Response
1045	Office of the Vice President for Disaster Preparedness and Response
1046	Office of the Vice President for Disaster Preparedness and Response
1047	Office of the Vice President for Disaster Preparedness and Response
1048	Office of the Vice President for Disaster Preparedness and Response
1049	Office of the Vice President for Disaster Preparedness and Response
1050	Office of the Vice President for Disaster Preparedness and Response

HOW TO READ THE COURSE SCHEDULE

¹ARTH-²100-³01

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. (*see below*)

000 Skill Development

100 Beginning to Intermediate

200 Intermediate

300 Intermediate to Advanced

400 Post-Baccalaureate program

500 Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

Class Times

Period I 9:00 am–11:45 am

Period II 1:00 pm–3:45 pm

Period III 4:15 pm–7:00 pm

Period IV 7:30 pm–10:15 pm

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillian Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9, 10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)

2565 Third Street Graduate Center

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A

SUMMER 2011 UNDERGRADUATE COURSES (BY AREA OF STUDY)

SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location
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ART HISTORY

ARTH-102-1	Contemporary Art Now	Makeda Best	8 Week Session June 13–August 5	T/TH	9:30–12:30	18
ARTH-220-1	Around the World with Photography: History and Context	Makeda Best	8 Week Session June 13–August 5	M/W	1:30–4:30	18
ARTH-301-1	Art Criticism Conference	Mark Van Proyen	August 8–13	M–Sat Keynote: Molly Nesbit, Aug 13	9:30–4:30	18/LH

CRITICAL STUDIES

CS-300-1	Critical Theory A	Dale Carrico	8 Week Session June 13–August 5	M/W	9:30–12:30	18
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HUMANITIES

HUMN-201-1	Humanities Core B: Origins of the Modern World: East/West Encounters	Carolyn Duffey	8 Week Session June 13–August 5	T/TH	1:30–4:30	20B
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URBAN STUDIES

US-112-1/ SOCS-112-1	Streetscape Interventions	Nik Bertulis	4 Week Session I June 13–July 8	M–F	1:30–6:00	10
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SOCIAL SCIENCE

SOCS-112-1/ US-112-1	Streetscape Interventions	Nik Bertulis	4 Week Session I June 13–July 8	M–F	1:30–6:00	10
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SCHOOL OF STUDIO PRACTICE

DESIGN AND TECHNOLOGY

DT-207-1/ SC-207-1	Sustainability Studio	Ian McDonald	4 Week Session II July 11–August 5	M–F	9:00–1:30	105
DT-299-1/ FM-299-1	Locative Media: Projection Mapping with Site-Specific Video	Andrew Benson	Intensive Period May 31–June 10	M–F	9:00–6:00	DMS2/26

DRAWING

DR-330-1	Master Class: Improvisational Drawing	Dewey Crumpler	Intensive Period May 31–June 10	M–F	9:00–6:00	13
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Course Code	Title	Faculty	Session	Day	Time	Location
INTERDISCIPLINARY						
IN-214-1	Ladakh	Linda Connor	June 12–July 4			Travel Class/16A
IN-215-1	Italy: Past and Present	Mark Van Proyen	June 17–June 28			Travel Class/117
IN-391-1	In Depth: Summer Undergraduate Residency Program	Susan Martin/ Sherry Knutson	8 Week Session June 13–August 5	M/W	3:00–5:00	117
IN-396-1	Internship	Sarah Ewick	May 16–August 5	M	6:30–9:30	18

NEW GENRES

NG-220-1/ PA-220-1	Space Is The Place	Sarah Cain	4 Week Session II July 11–August 5	M–F	9:00–1:30	10
NG-380-1	Undergraduate Tutorial	Tim Sullivan	8 Week Session June 13–August 5	W	1:30–4:30	9

PAINTING

PA-115-1	Mural Painting as Public Representation	Brett Cook	4 Week Session II July 11–August 5	M–F	1:30–6:00	116
PA-220-1/ NG-220-1	Space is the Place	Sarah Cain	4 Week Session II July 11–August 5	M–F	9:00–1:30	10
PA-380-1	Undergraduate Tutorial	Taravat Talepasand	8 Week Session June 13–August 5	W	1:30–4:30	115

PHOTOGRAPHY

PH-220-1	Fictional Documentary: How Photographs Lie and Why That's OK	Lucas Foglia	4 Week Session I June 13–July 8	M–F	1:30–6:00	16A
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PRINTMAKING

PR-330-1	Master Class: Drawing Prints—Printing Drawings	Larry Thomas	4 Week Session I June 13–July 8	M–F	9:00–1:30	1/14
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SCULPTURE/CERAMICS

SC-207-1/ DT-207-1	Sustainability Studio	Ian McDonald	4 Week Session II July 11–August 5	M–F	9:00–1:30	105
SC-380-1	Undergraduate Tutorial	John de Fazio	8 Week Session June 13–August 5	M	1:30–4:30	106

SUMMER 2011 GRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location
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ART HISTORY

ARTH-502-1	Min(d)ing the Canon	Claire Daigle	8 Week Session June 13–August 5	T/TH	6:30–9:30	3LH
ARTH-520-1	Critical Hedonism: The Aesthetics and Politics of Riotous Indulgence	Nicole Archer	8 Week Session June 13–August 5	M/W	6:30–9:30	3LH

CRITICAL STUDIES

CS-501-1	Global Perspectives on Modernity	Cameron Mackenzie	8 Week Session June 13–August 5	T/TH	9:00–12:30	3LH
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EXHIBITION AND MUSEUM STUDIES

EMS-588-1	Exhibition and Museum Studies Practicum	TBA	8 Week Session June 13–August 5			
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URBAN STUDIES

US-588-1	Urban Studies Practicum	TBA	8 Week Session June 13–August 5			
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VISITING ARTIST LECTURE SERIES

SGR-502-1	Visiting Artist Lecture Series	John Priola	June 25–July 30	F	6:30	LH
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CRITIQUE SEMINARS

SGR-500-1	Graduate Critique Seminar	Allan deSouza	8 Week Session June 13–August 5	Sat	10:00–2:00	3SR1
SGR-500-2	Graduate Critique Seminar	Keith Boadwee	8 Week Session June 13–August 5	Sat	10:00–2:00	3SR2
SGR-500-3	Graduate Critique Seminar	Amy Ellingson	8 Week Session June 13–August 5	Sat	10:00–2:00	3SR3

GRADUATE TUTORIALS

SGR-580-1	Graduate Tutorial	Tim Sullivan	8 Week Session June 13–August 5	W	1:30–4:30	9
SGR-580-2	Graduate Tutorial	Taravat Talepasand	8 Week Session June 13–August 5	W	1:30–4:30	115
SGR-580-3	Graduate Tutorial	John de Fazio	8 Week Session June 13–August 5	M	1:30–4:30	106

SUMMER 2011 UNDERGRADUATE COURSES (BY SESSION)

SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location
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INTERNSHIP COURSE / MAY 16–AUGUST 5

IN-396-1	Internship	Sarah Ewick	May 16–August 5	M	6:30–9:30	18
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INTENSIVE PERIOD / MAY 31–JUNE 10

DT-229-1/ FM-299-1	Locative Media: Projection Mapping with Site-Specific Video	Andrew Benson	Intensive Period May 31–June 10	M–F	9:00–6:00	DMS2/26
DR-330-1	Master Class: Improvisational Drawing	Dewey Crumpler	Intensive Period May 31–June 10	M–F	9:00–6:00	13

8-WEEK SESSION / JUNE 13–AUGUST 5

ART HISTORY

ARTH-102-1	Contemporary Art Now	Makeda Best	8-Week Session June 13–August 5	T/TH	9:30–12:30	18
ARTH-220-1	Around the World with Photography: History and Context	Makeda Best	8-Week Session June 13–August 5	M/W	1:30–4:30	18

CRITICAL STUDIES

CS-300-1	Critical Theory A	Dale Carrico	8-Week Session June 13–August 5	M/W	9:30–12:30	18
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HUMANITIES

HUMN-201-1	Humanities Core B: Origins of the Modern World: East/West Encounters	Carolyn Duffey	8-Week Session June 13–August 5	T/TH	1:30–4:30	20B
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INTERDISCIPLINARY

IN-391-1	In Depth: Summer Undergraduate Residency Program	Susan Martin/ Sherry Knutson	8-Week Session June 13–August 5	M/W	3:00–5:00	117
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NEW GENRES

NG-380-1	Undergraduate Tutorial	Tim Sullivan	8-Week Session June 13–August 5	W	1:30–4:30	9
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Course Code	Title	Faculty	Session	Day	Time	Location
PAINTING						
PA-380-1	Undergraduate Tutorial	Taravat Talepasand	8-Week Session June 13–August 5	W	1:30–4:30	115

PAINTING						
SC-380-1	Undergraduate Tutorial	John de Fazio	8-Week Session June 13–August 5	M	1:30–4:30	106

SUMMER 2011 GRADUATE COURSES SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location
ART HISTORY						
ART-502-1	Min(d)ing the Canon	Claire Daigle	8 Week Session June 13–August 5	T/TH	6:30–9:30	3LH
ART-520-1	Critical Hedonism: The Aesthetics and Politics of Riotous Indulgence	Nicole Archer	8 Week Session June 13–August 5	M/W	6:30–9:30	3LH

CRITICAL STUDIES						
CS-501-1	Global Perspectives on Modernity	Cameron Mackenzie	8 Week Session June 13–August 5	T/TH	9:00–12:30	3LH

EXHIBITION AND MUSEUM STUDIES						
EMS-588-1	Exhibition and Museum Studies Practicum	TBA	8 Week Session June 13–August 5			

GRADUATE SEMINARS						
SGR-500-1	Graduate Critique Seminar	Allan deSouza	8-Week Session June 13–August 5	Sat	10:00– 12:00	3SR1
SGR-500-2	Graduate Critique Seminar	Keith Boadwee	8-Week Session June 13–August 5	Sat	10:00– 12:00	3SR2
SGR-500-3	Graduate Critique Seminar	Amy Ellingson	8-Week Session June 13–August 5	Sat	10:00– 12:00	3SR3

Course Code	Title	Faculty	Session	Day	Time	Location
GRADUATE TUTORIALS						
SGR-580-1	Graduate Tutorial	Tim Sullivan	8-Week Session June 13–August 5	W	1:30–4:30	9
SC-380-1	Graduate Tutorial	Taravat Talepasand	8-Week Session June 13–August 5	M or W	1:30–4:30	115
ARTH-502-1	Graduate Tutorial	John de Fazio	8-Week Session June 13–August 5	M	1:30–4:30	106

4-WEEK SESSION I / JUNE 13–JULY 8

SOCIAL SCIENCE

SOCS-112-1/ US-112-1	Streetscape Interventions	Nik Bertulis	4-Week Session I June 13–July 8	M–F	1:30–6:00	10
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URBAN STUDIES

US-112-1/ SOCS-112-1	Streetscape Interventions	Nik Bertulis	4-Week Session I June 13–July 8	M–F	1:30–6:00	10
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PHOTOGRAPHY

PH-220-1	Fictional Documentary: How Photographs Lie and Why That's OK	Lucas Foglia	4-Week Session I June 13–July 8	M–F	1:30–6:00	16A
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PRINTMAKING

PR-330-1	Master Class: Drawing Prints—Printing Drawings	Larry Thomas	4-Week Session I June 13–July 8	M–F	9:00–1:30	1/14
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4-WEEK SESSION II / JULY 11–AUGUST 5

DESIGN AND TECHNOLOGY

DT-207-1/ SC-207-1	Sustainability Studio	Ian McDonald	4-Week Session II July 11–August 5	M–F	9:00–1:30	105
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NEW GENRES

NG-220-1/ PA-220-1	Space Is The Place	Sarah Cain	4-Week Session II July 11–August 5	M–F	9:00–1:30	10
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Course Code	Title	Faculty	Session	Day	Time	Location
PAINTING						
PA-115-1	Mural Painting as Public Representation	Brett Cook	4-Week Session II July 11–August 5	M–F	1:30–6:00	116
PA-220-1/ NG-220-1	Space Is The Place	Sarah Cain	4-Week Session II July 11–August 5	M–F	9:00–1:30	10

SCULPTURE/CERAMICS

SC-207-1/ DT-207-1	Sustainability Studio	Ian McDonald	4-Week Session II July 11–August 5	M–F	9:00–1:30	105
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VISITING ARTIST LECTURE SERIES / JUNE 25–JULY 30

GR-502-1	Visiting Artist Lecture Series	John Priola	June 25–July 30	Friday	6:30	LH
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ART CRITICISM CONFERENCE / AUGUST 8–14

ARTH-301-1	Art Criticism Conference	Mark Van Proyen	August 8–13	Mon–Sat Keynote: Molly Nesbit, Aug 13	9:30–4:30	18/LH
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GLOBAL INSTITUTE

IN-214-1	Ladakh	Linda Connor	June 12–July 4			Travel Class/16A
IN-215-1	Italy: Past and Present	Mark Van Proyen	June 17–28			Travel Class/117

Course Descriptions

Undergraduate Courses

Graduate Courses

UNDERGRADUATE COURSES

Critical Studies

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts Elective.

All courses are offered for 3 units unless otherwise specified.

Art History

ARTH-102-1 Contemporary Art Now

Makeda Best

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political and philosophical events that inform and are touched by them and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, students will think together about how histories are written, artists are celebrated, and consistency is produced, and at what cost.

Satisfies Contemporary Art Now Requirement

Makeda Best received her Ph.D from Harvard University. She also holds a BA from Barnard College and an MFA from the California Institute of the Arts. Among other honors, she has received fellowships from the Smithsonian American Art Museum and a dissertation award from the Museum of Fine Arts Houston. She has worked previously as a curator at the San Francisco Museum of Modern Art and as an assistant editor at *Photo Metro Magazine*. Future projects include working with the National Portrait Gallery to produce an exhibition and catalog on the life and work of Civil War-era photographer Alexander Gardner.

**ARTH-220-1 Around the World with Photography:
History and Context**

Makeda Best

Prerequisite: ARTH-102-1

The history of photography is popularly constructed around artists and work from Europe and the United States. From its emergence in 1839 to the present, the understanding of the medium's invention and the history of its reception, functions, and theories have been dominated by topics and debates constructed in this cultural context. However, from the moment of its introduction, photography was a global phenomenon. Spanning the nineteenth century to the present, selected artists, topics, art works and readings for this course will expand students' knowledge of the history of photography while introducing a wide range of interpretations of the medium as an art form and critical practice. Readings will also encourage students to reconsider specific questions of power and authorship, the meaning and role of photography as cultural expression and historical memory, and the implications of artistic agency. Visits to the San Francisco Museum of Modern Art and Pier 24 will offer students invaluable access to works from those collections. Written assignments will also encourage students to draw on local collections.

Satisfies Art History Elective

Satisfies History of Photography I Requirement

Satisfies Studies in Global Cultures Requirement

Makeda Best received her Ph.D from Harvard University. She also holds a BA from Barnard College and an MFA from the California Institute of the Arts. Among other honors, she has received fellowships from the Smithsonian American Art Museum and a dissertation award from the Museum of Fine Arts Houston. She has worked previously as a curator at the San Francisco Museum of Modern Art and as an assistant editor at Photo Metro Magazine. Future projects include working with the National Portrait Gallery to produce an exhibition and catalog on the life and work of Civil War-era photographer Alexander Gardner.

ARTH-301-1 Art Criticism Conference

Mark Van Proyen

Prerequisite: ARTH-102-1

This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional sub functions. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers hailing from very different institutional backgrounds. Specific topics to be addressed will include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will also be expected to read work by important historical critics such as Charles Baudelaire, Clement Greenberg, Donald Kuspit, Lucy Lippard, and Edward Said.

Keynote Speaker: Molly Nesbit, August 13th.

Satisfies Art History Elective

Mark Van Proyen is associate professor in the Painting department and in the School of Interdisciplinary Studies. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a contributing editor for *Art in America*, and has contributed writing to *Art Issues* and *Bad Subjects*. *Art Criticism* dedicated an entire volume to his *Administrativism and Its Discontents* (Volume 21, Number 2) 2006, published by the Department of Art, State University of New York at Stony Brook.

Keynote speaker Molly Nesbit is a Professor of Art History at Vassar College and a contributing editor of *Artforum*. Her books include *Atget's Seven Albums* (Yale University Press, 1992) and *Their Common Sense* (Black Dog, 2000). *Midnight, the Tempest Essays*, a collection of her essays on contemporary art, will be published this year by Periscope Press. Since 2002, together with Hans Ulrich Obrist and Rirkrit Tiravanija, she has been organizing Utopia Station, an ongoing book, exhibition, seminar, website and street project.

Critical Studies

CS-300-1 Critical Theory A

Dale Carrico

Prerequisite: HUMN-201

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. Students will develop written and verbal analytic skills with the goal of enriching the quality of their thought, discourse, and artistic production.

Satisfies Critical Theory A Requirement

Dale Carrico is visiting faculty in the School of Interdisciplinary Studies. The focus of Carrico's work, both of his writing and teaching, has been the ongoing provocation of technological development on personal and public life. He writes and teaches techno critical theory, both in its techno cultural and techno ethical aspects, including bioethics, neuro ethics, robo ethics, existential risk assessment, and some elements of environmental criticism and design theory. Carrico is the Human Rights Fellow at the Institute for Ethics and Emerging Technologies and one of the organizers of the 2006 Human Enhancement Technologies and Human Rights Conference at Stanford University. He is currently adapting his dissertation into a book, *Pancryptics: Technological Transformations of the Subject of Privacy*. He also discusses techno ethics and the cultural politics of disruptive technological change in his personal blog, *Amor Mundi*.

Humanities

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-201-1 Origins of the Modern World: East/West Encounters

Carolyn Duffey

Prerequisites: HUMN-200

This course spans from Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "East" and the "West", terms that students will interrogate. The goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African Diaspora and New World resistance, and finally, the very current economic, political, and social encounters of contemporary tourism, as part of globalization. The approach will be interdisciplinary as students examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including drama, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, students will consider the contemporary resonance of all our texts, whether they come from the fifteenth or twenty-first centuries.

Satisfies Humanities Core B Requirement

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

Carolyn Duffey is visiting faculty in the School of Interdisciplinary Studies. She received her Ph.D in Comparative Literature. Her book, *Transvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in the French and Italian Middle Ages*, has been requested for publication in the Routledge Series in Medieval History and Culture. She is also a lecturer at Stanford University; in the Programs in American Studies (Department of English), African and African American Studies, Urban Studies, and the Department of Comparative Literature, as well as at the Center for Comparative Studies in Race and Ethnicity.

Social Science

SOCS-112-1/ US-112-1 Streetscape Interventions

Nik Bertulis

Prerequisite: None

This course examines the de-industrialization of traffic and develops strategies for democratizing the urban commons in real time and space. Via bicycle, students will learn the theory and practice of reclaiming streets, vacant lots, and neglected spaces. The class will explore and engage the Bay Area's rich history, and active artist community involved in repurposing sites for gardens, food-cart cafés, storm water management, DIY bicycle and pedestrian engineering, and street-level cultural expression. The course will provide students with the opportunity to practice alternative urban design and the specification of materials for modulating public space, including strategies and protocols for interacting with public, private, and community stakeholders.

Satisfies Urban Studies Elective

Satisfies Social Science Requirement

Nik Bertulis is visiting faculty in Urban Studies and Design and Technology. His work draws from performance research, novel ecosystems and social technology. He was raised in Seattle, Washington, where he studied its streets and myriad natural ecosystems. Bertulis earned a degree in Ecological Design from Colorado College and went on to design a yellow bike program, several urban farms, storm-water bioremediation landscapes, a Green Soul street festival and a host of alter-mundista street reclamations. He has exhibited at the Center for Contemporary Art Santa Fe, New Mexico; Green City Gallery, Berkeley, CA; International Design Resource Showcase, Seattle, WA; and Water Works, Oakland, CA.

Urban Studies

US-112-1/SOCS-112-1 Streetscape Interventions

Nik Bertulis

Prerequisite: None

This course examines the de-industrialization of traffic and develops strategies for democratizing the urban commons in real time and space. Via bicycle, students will learn the theory and practice of reclaiming streets, vacant lots, and neglected spaces. The class will explore and engage the Bay Area's rich history, and active artist community involved in repurposing sites for gardens, food-cart cafés, storm water management, DIY bicycle and pedestrian engineering, and street-level cultural expression. The course will provide students with the opportunity to practice alternative urban design and the specification of materials for modulating public space, including strategies and protocols for interacting with public, private, and community stakeholders.

Satisfies Urban Studies Elective

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Nik Bertulis is visiting faculty in Urban Studies and Design and Technology. His work draws from performance research, novel ecosystems and social technology. He was raised in Seattle, Washington, where he studied its streets and myriad natural ecosystems. Bertulis earned a degree in Ecological Design from Colorado College and went on to design a yellow bike program, several urban farms, storm-water bioremediation landscapes, a Green Soul street festival and a host of alter-mundista street reclamations. He has exhibited at the Center for Contemporary Art Santa Fe, New Mexico; Green City Gallery, Berkeley, CA; International Design Resource Showcase, Seattle, WA; and Water Works, Oakland, CA.

UNDERGRADUATE COURSES

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

Design and Technology

DT-207-1/SC-207-1 Sustainability Studio

Ian McDonald

Prerequisite: One 100 Level Studio Course in any Department

As issues concerning sustainable practices to grow, artists have taken to the studio with new insight. How does an artist's work affect the way everyday citizens interact with industry, nature, the commoditization of the landscape, the history of everyday materials? In this studio course, students will address the mechanics of industry in order to better understand the artist's role in the food chain. Students will trace the lineage of materials from production to the landfill in order to become more aware of the very processes artists engage in the studio. Issues covered in this course will include the fashion industry, land rights, permaculture, conservation, "up-cycling", DIY culture, urban ecology, and global production. This course will also include field trips including The San Francisco City Dump, and to groups and initiatives such as Urban Hedgerow, a project building "Bug Hotels" for beneficial bugs and insects. Artist groups such as Future Farmers, Arte Povera, and the Critical Art Ensemble will be discussed, along with readings of *Cradle to Cradle* by William McDonough and the *Lure of the Local* by Lucy Lippard. Students of all studio practices and disciplines are encouraged to enroll and create work that questions and challenges the boundaries of sustainable culture.

Satisfies Sculpture Elective

Satisfies Design and Technology Elective

Ian McDonald is visiting faculty in the Sculpture Department. He has shown in both the United States and Europe, including Rena Bransten Gallery, San Francisco, CA; A.O.V. Gallery, San Francisco, CA; Yerba Buena Center for the Arts, San Francisco, CA; and The New Wight Gallery, UCLA, Los Angeles. European venues include Nieuwe Vide Gallery in Holland, Sophienholm Exhibition Hall in Copenhagen Denmark, and the Svendborg Kunstingbygning Museum in Svendborg, Denmark. In 2007 he was awarded the "Premio Faenza" from the Museo Internazionale della Ceramiche in Faenza, Italy. He has completed residencies at the European Ceramic Work Center, Netherlands; the Museum of International Ceramics, Denmark; and the Museum of Fine Arts at the De Young Art Center, San Francisco, CA. In 2011 he will have solo exhibitions at Rena Bransten Gallery and Play Mountain in Tokyo. He is represented by Rena Bransten Gallery in San Francisco.

Drawing

DT-299-1/FM-299-1 Locative Media: Projection Mapping with Site-Specific Video

Andrew Benson

Prerequisite: One 100 Level Course Studio in any department

Combining digital video production and on-site projection techniques, the emerging practice of projection mapping offers video makers an opportunity to directly insinuate their work within architectural space, its objects, and surroundings. In addition to receiving an in-depth introduction to site-specific video installation, students will learn essential software techniques and gain practical experience setting up projections in unique locations. In connection with this media component, students will conduct a series of urban research experiments designed to introduce multiple methods of critical investigation and engagement for their selected areas of projection. These investigations include a tour of locations that connects possibilities for new virtual representations within the multiple layers of physical, social, historical and fictional beliefs that could simultaneously exist through video projection as fact and fantasy.

Satisfies Design and Technology Elective

Satisfies Design and Technology Video Distribution Requirement

Satisfies Film Elective

Andrew Benson is a visual artist and performer based in San Francisco and visiting faculty in Design and Technology. His multi-disciplinary work—video, sound works, and performance, as well as painting and installation—has been featured at the Berkeley Art Museum; Southern Exposure, San Francisco, CA; LACMA West, Los Angeles, CA; and the Museum for Image and Sound, São Paulo, Brazil. Central to his work is a playful engagement with interconnected systems and feedback. As an extension to studio work, Andrew Benson has worked as Video Designer/Director for a number of high profile touring musical acts.

DR-330-1 Master Class: Improvisational Drawing

Dewey Crumpler

Prerequisite: 6 units of studio coursework in Drawing or Painting

Improvisational Drawing is all about taking risk and working in the moment, and builds upon the instructor's interest in and research of jazz history. Students will explore an array of drawing methods focusing on spontaneous inscription, including aleatory, synesthetic, and free-association procedures. These will be the subjects of a critique process that draws upon the legacies of psychoanalysis and surrealism, with the goal of alerting students to the existence of subconscious themes inhabiting the physical form of their work. Special emphasis will be given to the relationship between drawing and musical structure, pointing to how emotion can be translated through the qualities of line and color. Other projects will include ambidextrous and blind drawing techniques.

Satisfies Drawing Elective

Satisfies Painting Elective

Dewey Crumpler is associate professor in the Painting department at SFAI. His work has been exhibited at California State University, Sacramento; the Corcoran Gallery in Washington, D.C.; and the Galerie Resche, Paris, France. He has received mural commissions from the Western Addition Cultural Center, the San Francisco Museum of Modern Art, and the California Historical Society. He has received grants from the California Arts Council, purchase awards from the San Francisco Airport Commission, a Eureka Fellowship Award, and a National Endowment for the Arts fellowship.

Film

FM-299-1/DT-299-1 Locative Media: Projection Mapping with Site-Specific Video

Andrew Benson

Prerequisite: One 100 Level Course Studio in any department

Combining digital video production and on-site projection techniques, the emerging practice of projection mapping offers video makers an opportunity to directly insinuate their work within architectural space, its objects, and surroundings. In addition to receiving an in-depth introduction to site-specific video installation, students will learn essential software techniques and gain practical experience setting up projections in unique locations. In connection with this media component, students will conduct a series of urban research experiments designed to introduce multiple methods of critical investigation and engagement for their selected areas of projection. These investigations include a tour of locations that connects possibilities for new virtual representations within the multiple layers of physical, social, historical and fictional beliefs that could simultaneously exist through video projection as fact and fantasy.

Satisfies Design and Technology Elective

Satisfies Design and Technology Video Distribution Requirement

Satisfies Film Elective

Andrew Benson is a visual artist and performer based in San Francisco and visiting faculty in Design and Technology. His multi-disciplinary work—video, sound works, and performance, as well as painting and installation—has been featured at the Berkeley Art Museum; Southern Exposure, San Francisco, CA; LACMA West, Los Angeles, CA; and the Museum for Image and Sound, São Paulo, Brazil. Central to his work is a playful engagement with interconnected systems and feedback. As an extension to studio work, Andrew Benson has worked as Video Designer/Director for a number of high profile touring musical acts.

Interdisciplinary

IN-396-1 Internship

Sarah Ewick

Prerequisite: Junior Standing

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete a minimum of 90 hours of work with the host organization, or approximately 6 hours/week while enrolled in the course. Readings are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, governance, non-profit status, public support for the arts, the art museum and gallery, as well as current issues in the arts and resources for visual artists.

Satisfies 3 of the 6-unit Off-campus Study Requirement

Sarah Ewick is the Director of Academic Administration at SFAI. She has worked in art museums, galleries, and in higher education, including the Harvard University Art Museums, the Aga Khan Program for Islamic Architecture at Harvard University, the Fuller Craft Museum (Brockton, MA), and the Boston Center for the Arts' Mills Gallery. Sarah holds an MS in Arts Administration from Boston University and a BA in Art and Anthropology from the University of Massachusetts.

IN-214-1 Ladakh**Linda Connor****Prerequisite: Junior Standing**

This three-week summer intensive travel class will take students to Ladakh, a region of Jammu and Kashmir, the northernmost state of India. This course is suitable primarily for photographers, film and video students who are interested in working on-site in northern India. Students will be exposed to the local culture in several locations within northern India, with a primary focus on the monasteries and religious centers in the region of Ladakh. There will be unlimited opportunities for students to focus their study on the extraordinary landscape of India's Himalayas as well as opportunities for portraiture and studies of festivals and religious celebrations. Students who have a particular interest in Asian culture, religious studies, and a sense of adventure are best suited for this study travel experience. Students will be required to keep a journal throughout the trip, and produce a complete portfolio of artwork reflecting the experience.

Satisfies 3 of the 6-unit Off-campus Study Requirement

Satisfies Photography Conceptual Elective

Satisfies Studies in Global Cultures Requirement

Since the late 1960s, Linda Connor has been teaching in the Photography department at the San Francisco Art Institute and exhibiting, publishing, and teaching nationally and internationally. In 2002, she founded PhotoAlliance, a bay area non-profit organization dedicated to the understanding, appreciation and creation of contemporary photography, and currently serves as its president. A compendium of her work, *Odyssey: The Photographs of Linda Connor*, was published in 2008. Her work has appeared in a number of other monographs: *On the Music of the Spheres*, *Luminance*, *Odds n Ends*, and *Spiritual Journey* (the latter of which was published for a mid-career retrospective at the Museum of Contemporary Photography in Chicago). A recipient of, among other awards, National Endowment for the Arts grants and a Guggenheim fellowship, Connor was the given the Society of Photographic Education's Honored Educator Award in 2005.

An additional program course fee beyond tuition and fees of \$3,429 will be charged to a student's account at the time of registration.

Program course fees in general cover most in-country costs although specific costs will vary between courses. Round-trip airfare, mandatory evacuation and repatriation insurance, passport, visa, and vaccination fees as well as International Student ID cards are not included in the program course fee and are at the cost of student. Interested students are required to attend a course information session for details on application process, financial aid, payment schedule, in-country costs and estimate of other costs and fees. The program course fee, and tuition and fees must be paid in full (minus financial aid) by the date specified in the program information sheet available from the instructor.

IN-215-1 Italy: Past and Present**Mark Van Proyen****Prerequisite: Junior Standing (Open to Sophomores with Instructor Approval)**

This summer intensive travel class will provide students with the opportunity for first-hand study of three centuries of Italian painting located in historical and contemporary contexts. The class will visit Venice and study the 54th Venice Biennial, this year's foremost contemporary art event. Students who successfully complete this class will gain a detailed, experience-based knowledge of and familiarity with many of the key masterpieces of 14th, 15th and 16th century Italian painting located in central and northern Italy. Students will also gain insight into the complexities of contemporary art hailing from dozens of countries from around the globe. Students taking the class for art history credit must write a 10-page paper based either on the close examination of Renaissance paintings or the contemporary art presented at the Venice Biennial. Readings will include Giorgio Vassari's *Lives of the Artists* (vol.1) and Michael Baxandall's *Painting and Experience in 15th Century Italy*.

Satisfies Art History Elective

Satisfies Critical Studies Elective

Satisfies Painting Elective

Satisfies Drawing Elective

Satisfies Studies in Global Cultures Requirement

Satisfies 3 of the 6-unit Off-campus Study Requirement

Mark Van Proyen is associate professor in Painting and the School of Interdisciplinary Studies. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a contributing editor for *Art in America*, and has contributed writing to *Art Issues*, and *Bad Subjects*. *Art Criticism* dedicated an entire volume to his *Administrativism and Its Discontents* in 2006.

An additional program course fee beyond tuition and fees of \$2,000 will be charged to a student's account at the time of registration.

Program course fees in general cover most in-country costs although specific costs will vary between courses. Round-trip airfare, mandatory evacuation and repatriation insurance, passport, visa, and vaccination fees as well as International Student ID cards are not included in the program course fee and are at the cost of student. Interested students are required to attend a course information session for details on application process, financial aid, payment schedule, in-country costs and estimate of other costs and fees. The program course fee, and tuition and fees must be paid in full (minus financial aid) by the date specified in the program information sheet available from the instructor.

New Genres

IN-391-1 In Depth: Summer Undergraduate Residency Program

Susan Martin/Sherry Knutson

By Application Only

The residency seminar brings together distinguished international artists, artists from the San Francisco Bay Area and SFAI graduate faculty for weekly group critiques, professional and technical development, and individual mentoring. Emphasizing group discussion and critique of students' work and other related topics, as well as conceptual and material methodologies, the residency seminar provides a comprehensive platform on which to develop a cohesive body of work or discrete project for inclusion in a portfolio. Residents can take advantage of SFAI's facilities and technical support services, such as digital imaging, editing, film processing, kiln firing, wood and metal shop access, and darkroom facilities. The environment is conducive to creative exploration, and customized according to residents' artistic goals. Throughout the residency students will develop their professional practice skills including artist statements, the documentation of studio work, and portfolio presentation strategies. The residency culminates in a public exhibition in SFAI's Diego Rivera Gallery. Please see page 32 for more information.

Susan Martin has been a visiting artist at the Maryland Institute College of Art, the Center for Creative Studies-College of Art and Design in Detroit, the Cleveland Institute of Art, Pratt Institute and the California College of the Arts. She is the recipient of two Pollock-Krasner Foundation awards grants and a recipient of a Lila Wallace Reader's Digest International Artist Program grant. She received her MFA degree from the California College of Arts and Crafts and has exhibited her work locally, regionally and nationally including at The Oakland Museum/City Center, the Dallas Contemporary Museum, and The Dennon Museum Center at Northwestern Michigan State College, Cuesta College Art Gallery in San Luis Obispo, the Bertha and Karl Leubsdorf Art Gallery at Hunter College in New York and Socrates Sculpture Park in Long Island City, New York.

Sherry Knutson is the Area Manager of Painting, Printmaking and Sculpture at SFAI. She received her MFA degree from New Mexico State University and her BFA from San Diego State University. She has exhibited her work nationally including the Branigan Gallery, Las Cruces, New Mexico; SOMARTS, San Francisco; and Nancy Bishop Harvey Gallery, Seattle, WA.

NG-220-1/PA-220-1 Space Is The Place

Sarah Cain

Prerequisite: PA-120 or NG-101

This installation-based course will encourage students to extend their existing practices into the realm of installation, incorporating site-specificity, the performative, and time—or process-based modes of working. Students will consider art that is fragmented, provisional, or transitory, as well as address issues of painting as an expanded practice and the logistics of maintaining such a practice. Examples of historical artists, contemporary artists, and artists and inspirations that fall outside of the established canon of art history will be looked at. Students are welcome to work in the medium of their choice or that of their major. The course will proceed through periodic critiques, discussions of readings, guest speakers, lectures, and individual studio time.

Satisfies New Genres Installation/Distribution Requirement

Satisfies New Genres Elective

Satisfies Painting Elective

Sarah Cain builds layers of materials to connect the practices of painting and sculpture with a focus on the investigation of various forms of space—physical, emotional and psychic. Select solo exhibitions include CTRL Gallery, Houston; Sara Meltzer Gallery/projects, New York; Anne Mosseri-Marlio Galerie, Zurich; and Anthony Meier Fine Arts, San Francisco. Select Group exhibitions include The 2008 California Biennial, Orange County Museum of Art; The 2006 SECA Art Award, San Francisco Museum of Modern Art; and The 2006 Busan Biennale. Cain has forthcoming solo projects at the Santa Barbara Contemporary Arts Forum and with Los Angeles Nomadic Division in Marfa, Texas.

Painting

NG-380-1 Undergraduate Tutorial

Tim Sullivan

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Tim Sullivan is a Visiting Faculty in the New Genres department. He has had solo exhibitions in San Francisco, Los Angeles, Singapore, Ireland, and Poland and has been featured in numerous group exhibitions including the 2006 California Biennial. Articles on Tim's work have been featured in publications such as *Modern Painters*, *Contemporary*, *Style Magazine*, *Artweek*, *Los Angeles Times*, and *NY Arts*. Currently Tim is the producer of the Public Access Television Show "What is Art? LIVE!" that is primarily composed of SFAI student-made content. Tim Received his MFA from SFAI in 2004.

PA-115-1 Mural Painting as Public Representation

Brett Cook

Prerequisite: None

This course will examine mural painting as a unique form of contemporary public art that can embody, challenge, or redefine public spaces in relation to various histories that might be associated with them. Emphasis will be given to practical instruction on how to conceptualize and execute a large-scale mural painting in a public context, with special emphasis given to understanding how mural makers can interact responsibly with the host communities of potential sites. Students enrolled in this class will go through all phases of the tasks leading to the completion of a large-scale public mural and will participate in the execution of a group project to be exhibited in a public context.

Satisfies Painting Elective

Satisfies Urban Studies Elective

Brett Cook's work cohesively integrates the breadth and depth of his diverse experiences with art, education, science, and spirituality. For over two decades, Cook has produced installations, exhibitions, curricula, and events widely across the United States, and internationally. His museum work features elaborate installations that make intimately personal experiences universally accessible. His public projects typically involve community workshops and collaborative art, along with music, performance, and food, to create a more fluid boundary between art making, daily life, and celebration. His work is in the collections of the Smithsonian/National Portrait Gallery, the Walker Art Center, and Harvard University, among others.

PA-220-1/ NG-220-1 Space Is The Place**Sarah Cain****Prerequisite: PA-120 or NG-101**

This installation-based course will encourage students to extend their existing practices into the realm of installation, incorporating site-specificity, the performative, and time—or process-based modes of working. Students will consider art that is fragmented, provisional, or transitory, as well as address issues of painting as an expanded practice and the logistics of maintaining such a practice. Examples of historical artists, contemporary artists, and artists and inspirations that fall outside of the established canon of art history will be looked at. Students are welcome to work in the medium of their choice or that of their major. The course will proceed through periodic critiques, discussions of readings, guest speakers, lectures, and individual studio time.

*Satisfies New Genres Installation/Distribution Requirement**Satisfies New Genres Elective**Satisfies Painting Elective*

Sarah Cain builds layers of materials to connect the practices of painting and sculpture with a focus on the investigation of various forms of space—physical, emotional and psychic. Select solo exhibitions include CTRL Gallery, Houston; Sara Meltzer Gallery/projects, New York; Anne Mosseri-Marlio Galerie, Zurich; and Anthony Meier Fine Arts, San Francisco. Select Group exhibitions include The 2008 California Biennial, Orange County Museum of Art; The 2006 SECA Art Award, San Francisco Museum of Modern Art; and The 2006 Busan Biennale. Cain has forthcoming solo projects at the Santa Barbara Contemporary Arts Forum and with Los Angeles Nomadic Division in Marfa, Texas.

PA-380-3 Undergraduate Tutorial**Taravat Talepasand****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Taravat Talepasand, born in the United States, retained close family and artistic ties to Iran where she was trained in Persian miniature painting. Taravat has exhibited in several solo and group shows around the country, including the 2010 California Biennial, Marx & Zavattero, San Francisco, CA; Steven Zevitas Gallery, Boston, MA; Charlie James, Los Angeles, LA; Plane Space, New York, NY; di Rosa Preserve, Napa, CA; and the 2003 Oregon Biennial at the Portland Art Museum, Portland, OR. 2010 Diebenkorn Fellow, Irene Pijoan Memorial Painting Awardee and Murphy Cadogan Scholarship recipient, Talepasand's work is also in the permanent collection of the de Young Museum in San Francisco and the Orange County Museum of Art. Her work has been written about and reproduced in *Art in America*, *Artweek*, *Planet Magazine*, *SOMA Magazine*, *The Oregonian*, and *New American Paintings*. Talepasand received her BFA from the Rhode Island School of Design in 2001 and MFA from the San Francisco Art Institute in 2006.

Photography

PH-220-1 Fictional Documentary: How Photographs Lie and Why That's OK

Lucas Foglia

Prerequisite: PH-101

The photographer as author of the photograph in documentary photography will be approached as a form of creative nonfiction wherein the photographer is a subjective storyteller. Readings include John Szarkowski, Paul Graham, Susan Sontag, and the New York Times Guidelines on Integrity. Presentations will trace the evolution and history of documentary practices in photography. Students will choose a topic or story to photograph and explore, but the intent of the class is to help students enhance subjectivity, urgency, and specificity of their photography.

Satisfies Photography Conceptual Elective

Lucas Foglia was raised on a small family farm in Long Island and is currently based in San Francisco. A graduate of Brown University and the Yale School of Art, Foglia exhibits nationally. His photographs are included in public and private collections, including the Museum of Fine Arts Houston and the Rhode Island School of Design Museum of Fine Art. His photographs have been published in *Aperture Magazine*, *British Journal of Photography*, *Photo District News*, the *New York Times Magazine* and the *Washington Post Magazine*. His work is online at www.lucasfoglia.com.

Printmaking

PR-330-1 Master Class: Drawing Prints—Printing Drawings

Larry Thomas

Prerequisite: 6 units of Studio Coursework in Printmaking or Drawing

In this course, students will have a rare opportunity to work with a printmaking master and former SFAI Dean whose work encompasses various media including painting, drawing, printmaking and calligraphy. Exploration will be a key ingredient as students encounter various drawing techniques as a fundamental aspect in the development of prints. Utilizing both traditional and experimental methods of drawing and printmaking, students will investigate various technical processes which incorporate polymer mediums, beeswax, transparencies, monotype, and transfers, combined with direct drawing and collage. Such strategies will afford students a broad range of possibilities for unique image development. Students will be encouraged to explore new ways of working with familiar materials and techniques and subsequently to develop new directions in their work. This course is designed for students who wish to complete a specific project(s) within the concentrated four-week summer session.

Satisfies Printmaking Elective

Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome and an artist-in-residence at the Djerassi Resident Artists Program, the Ragdale Foundation, and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships and has shown in numerous solo and group exhibitions regionally and nationally. He has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University, among others. He retired from teaching and administrative positions at the San Francisco Art Institute where he served in several capacities from 1981 until 2005, including Dean of Academic Affairs, Interim President, Departmental Chair of the Printmaking Department, and Associate Professor of Printmaking. Each summer he teaches a drawing workshop at Sitka Center for Art & Ecology, Oregon, and in 2010 conducted a similar drawing course at Haystack Mountain School of Crafts at Deer Isle, Maine.

Sculpture/Ceramics

SC-207-1/ DT-207-1 Sustainability Studio

Ian McDonald

Prerequisite: One 100 Level Studio Course in any Department

As issues concerning sustainable practices to grow, artists have taken to the studio with new insight. How does an artist's work affect the way everyday citizens interact with industry, nature, the commoditization of the landscape, the history of everyday materials? In this studio course, students will address the mechanics of industry in order to better understand the artist's role in the food chain. Students will trace the lineage of materials from production to the landfill in order to become more aware of the very processes artists engage in the studio. Issues covered in this course will include the fashion industry, land rights, permaculture, conservation, "up-cycling", DIY culture, urban ecology, and global production. This course will also include field trips including The San Francisco City Dump, and to groups and initiatives such as Urban Hedgerow, a project building "Bug Hotels" for beneficial bugs and insects. Artist groups such as Future Farmers, Arte Povera, and the Critical Art Ensemble will be discussed, along with readings of *Cradle to Cradle* by William McDonough and the *Lure of the Local* by Lucy Lippard. Students of all studio practices and disciplines are encouraged to enroll and create work that questions and challenges the boundaries of sustainable culture.

Satisfies Sculpture Elective

Satisfies Design and Technology Elective

Ian McDonald is visiting faculty in the Sculpture Department. He has shown in both the United States and Europe, including Rena Bransten Gallery, San Francisco, CA; A.O.V. Gallery, San Francisco, CA; Yerba Buena Center for the Arts, San Francisco, CA; and The New Wight Gallery, UCLA, Los Angeles. European venues include Nieuwe Vide Gallery in Holland, Sophienholm Exhibition Hall in Copenhagen Denmark, and the Svendborg Kunstingbygning Museum in Svendborg, Denmark. In 2007 he was awarded the "Premio Faenza" from the Museo Internazionale della Ceramiche in Faenza, Italy. He has completed residencies at the European Ceramic Work Center, Netherlands; the Museum of International Ceramics, Denmark; and the Museum of Fine Arts at the De Young Art Center, San Francisco, CA. In 2011 he will have solo exhibitions at Rena Bransten Gallery and Play Mountain in Tokyo. He is represented by Rena Bransten Gallery in San Francisco.

SC-380-1 Undergraduate Tutorial

John de Fazio

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture/Ceramics Elective

John DeFazio is visiting faculty in the Sculpture department. His work has been exhibited at White Columns, New York; Artists Space, New York; Queens Library Gallery, New York; Scripps College, Claremont, CA; and Gallery Paule Anglim, San Francisco, among other venues. He illustrated the book *Stardumb*, in collaboration with art critic/curator/writer Dave Hickey, published by Artspace Books.

GRADUATE COURSES

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

Art History

ARTH-502-1 Min(d)ing the Canon

Claire Daigle

Prerequisite: None

This graduate lecture course is designed to provide coverage of the major figures, themes, movements, and key art historical and theoretical narratives of 20th century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. The class, organized both in rough chronology and thematically, will begin with a survey of the cross-century reiterations of Manet's *Olympia* with regard to thematics of class, gender and race. Following sessions will proceed with a select core of case studies that will trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Cahun through Laura Mulvey to Cindy Sherman; Marcel Duchamp's readymade as it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Smithson's importance for current ecologically-based art interventions; the chromatic infatuations of Henri Matisse through Pipilotti Rist. The two volumes of *Art since 1900: modernism antimodernism postmodernism* by Foster, Kraus, Bois and Buchloh will provide the foundational reading for the course.

Satisfies Art History Seminar Elective History

Claire Daigle, assistant professor in the School of Interdisciplinary Studies, is also co-director of the Low-Residency MFA Program and Faculty Director of MA Programs at SFAI. She was a Fellow in Critical Studies at The Whitney Museum of American Art Independent Study Program and holds a Ph.D in art history from the Graduate Center of the City University of New York. In 2004 she completed her dissertation, *Reading Barthes/Writing Twombly*, and is now preparing the text for publication. Her work is particularly focused on word and image relationships. A recent project involves the analysis of visual figures in Orhan Pamuk's novel *My Name Is Red*. Her reviews have appeared in new *Art Examiner*, *Art Papers* and *Sculpture*. She has taught the history and theory of modern and contemporary art as well as Indian and African art at the School of Visual Arts and Hunter College in New York, and at the University of Massachusetts at Amherst.

ARTH-520-1 Critical Hedonism: The Aesthetics and Politics of Riotous Indulgence**Nicole Archer****Prerequisite: None**

This course focuses on those modes of criticism, art, and design that oblige one to critically enjoy the world in ways that circumvent the programs of conspicuous consumption and normative sexuality. It suggests that more 'repressed' forms of criticality and artistic practice are doomed to fail those subjects whose pursuits of pleasure are inherently marginalized or legislated against. It also considers how 'critical hedonism' might be particularly relevant in relation to the cultures of scarcity and austerity incurred by the recent global economic crisis, cultures which are presently compelling us to 'give-up' on all sorts of 'frivolous' social and academic projects which are disproportionately located in the arenas of art, design, and interdisciplinary studies. In our pursuits, Louis the XIV will hold court with Louis Vuitton and the Marquis de Sade, and turn-of-the-century dandies, decadents, and jazz musicians will all be considered alongside late 20th century Goths, hip hop heads, and ravers.

Satisfies Art History Seminar Elective

Nicole Archer is a Ph.D candidate in the History of Consciousness Department at the University of California, Santa Cruz. She researches contemporary art and material culture with an emphasis in textile and garment design and production, critical theory, and corporeal feminism. Her work has appeared in *Textile: The Journal of Cloth and Culture* and *Working for Justice: The L.A. Model for Organizing and Advocacy*. Her teaching explores the relations of politics and aesthetics through close examinations of style, embodiment, and desire.

CS-501-1 Global Perspectives on Modernity**Cameron Mackenzie****Prerequisite: None**

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization; Hierarchical classificatory matrices emerged across metropolitan and imperial space; and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course will address these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.

Satisfies Global Perspectives on Modernity Requirement

Cameron MacKenzie earned a Ph.D in English Literature from Temple University in Philadelphia in 2010. His dissertation, *Badiou's Inaesthetics and the Modern Dilemma*, examines the aesthetic ramifications of philosopher Alain Badiou's mathematical ontology as it relates to the work of Eliot and Pound, and his essay "Poem-as-Situation" is forthcoming in the collection *The Waste Land: a Retrospective at 90* from Rodopi Press. His fiction has appeared in *Permafrost* and the *Michigan Quarterly Review*.

Exhibition and Museum Studies

EMS-588-1 Exhibition and Museum Studies Practicum

As part of the Master of Arts in Exhibition and Museum Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, the national, or the international level. Students work with someone affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing his or her fieldwork into the broader context of their program of study.

Urban Studies

US-588-1 Urban Studies Practicum

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students may arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under direction of an advisor. Students are highly recommended to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations agencies, museums, galleries, departments of culture, archives or private collections—locally, nationally, or internationally. The student works with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also advises the student on the relations among the practicum experience, the development of the thesis, and the contextualization of field work within the broader program of study.

GRADUATE COURSES

School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

SGR-500

Graduate Critique Seminar

(SGR-500-1)

Allan DeSouza

(SGR-500-2)

Keith Boadwee

(SGR-500-3)

Amy Ellingson

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings and field trips. MFA students must enroll in one Graduate Critique Seminar per semester. No more than two Graduate Critique Seminars may be enrolled per semester.

Allan deSouza is Associate Professor in the School of Studio Practice and co-director of the Low-Residency MFA Program. His photography, text, installation, digital-painting and performance works are subtle explorations of cultural transition, shifting easily between the material and the imaginary. While cross-disciplinary, deSouza's works are conceptually linked by their emphasis on the dis-cursive and by the siting of the work as a rehearsal or staging ground. Recent projects examine presence and the present as—in Achille Mbembe's term—an "entanglement of absences." *The Rdctns* (2011) series, for example, uncovers works by canonical, primitivist artists such as Gauguin and Rousseau to foreground the overlap between modernist ideals and lingering colonial fantasy.

Keith Boadwee studied at UCLA in the late 80's where he worked with Paul McCarthy and Chris Burden, who have both been influential on his practice. Boadwee's works have been included in the Venice Biennial, the New Museum's "Bad Girls" exhibition, MOCA Los Angeles' Portfolio of Photography curated by Cindy Sherman, BAY AREA NOW 3 and PS1's "Into Me/Out of Me". Recent exhibitions include solo shows at White Columns, New York; Steven Wolfe Fine Art, San Francisco; and Good Children Gallery, New Orleans as part of Dan Cameron's *Prospect 1.5*. Boadwee now produces photo-based works, drawings, paintings, and sculptures that address his continued fascination with the body, actionism, expressionist painting, sex, humor, and abjection.

Amy Ellingson is the recipient of a 2010 MacDowell Fellowship, 2009 Fleishhacker Foundation Eureka Fellowship, 2007 Civitella Ranieri Foundation Fellowship and the Artadia 1999 Grant to Individual Artists. Her work is held in various public and corporate collections, including the Oakland Museum of California, the U.S. Embassies in Tunisia and Algeria, and the Contemporary Museum in Hawaii. Ellingson's paintings have been reviewed in numerous publications, including the *New York Times*, *Chicago Tribune*, *San Francisco Chronicle*, *NYArts Magazine*, *Art issues.*, and *Kunstbeeld*. She received a BA in Studio Art from Scripps College and an MFA from CalArts.

SGR-580 Graduate Tutorial

- (SGR-580-1) Tim Sullivan
(SGR-580-2) Taravat Talepasand
(SGR-580-3) John DeFazio

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Tim Sullivan is Visiting Faculty in the New Genres department at SFAI. He has had solo exhibitions in San Francisco, Los Angeles, Singapore, Ireland, and Poland as well as being featured in numerous group exhibitions including the 2006 California Biennial. Articles on Tim's work have been featured in publications such as *Modern Painters*, *Contemporary*, *Style Magazine*, *Artweek*, *Los Angeles Times*, and *NY Arts*. Currently Tim is the producer of the Public Access Television Show "What is Art? LIVE!" that is primarily composed of SFAI student-made content. Tim Received his MFA from SFAI in 2004.

Taravat Talepasand, born in the United States, retained close family and artistic ties to Iran where she was trained in Persian miniature painting. Taravat has exhibited in several solo and group shows around the country, including the 2010 California Biennial, Marx & Zavaterra, San Francisco, CA; Steven Zevitas Gallery, Boston, MA; Charlie James, Los Angeles, LA; Plane Space, New York, NY; di Rosa Preserve, Napa, CA; and the 2003 Oregon Biennial at the Portland Art Museum, Portland, OR. 2010 Diebenkorn Fellow, Irene Pijoan Memorial Painting Awardee and Murphy Cadogan Scholarship recipient, Talepasand's work is also in the permanent collection of the de Young Museum in San Francisco and the Orange County Museum of Art. Her work has been written about and reproduced in *Art in America*, *Artweek*, *Planet Magazine*, *SOMA Magazine*, *The Oregonian*, and *New American Paintings*. Talepasand received her BFA from the Rhode Island School of Design in 2001 and MFA and the San Francisco Art Institute in 2006.

John DeFazio is Visiting Faculty in the Sculpture department at SFAI. His work has been exhibited at White Columns, New York; Artists Space, New York; Queens Library Gallery, New York; Scripps College, Claremont, CA; and Gallery Paule Anglim, San Francisco, among other venues. He illustrated the book *Stardumb*, in collaboration with art critic/curator/writer Dave Hickey, published by Artspace Books.

SGR-502-1 Visiting Artists Lecture Series

John Priola

The Visiting Artists Lecture Series is designed to supplement the Low-residency MFA program by giving graduate students exposure and access, on a weekly basis, to artists, scholars and others working in a wide variety of disciplines within the community as well as individually. This series will take place at the Third Street Graduate Center and will further expose students to a diverse range of artists and art. Visiting artist lectures will occur on Saturday afternoons. Students will have the opportunity to meet with some guests for individual critiques and small group discussions. Attendance is required for all Low-residency MFA students.

J. John Priola is Visiting Faculty in the Photography department. He received his MFA from SFAI in 1987. His work has been shown in exhibitions including *In A Different Light*, Berkeley Art Museum, and *Prospect '96*, at the Schirn Kunsthalle, Frankfurt, Germany. His work is included in the collections of the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; and the Art Institute of Chicago. Arena Editions published a monograph of his work in 1998. He is represented by Gallery Paule Anglim, San Francisco, Joseph Bellows Gallery LaJolla & Rancho Santa Fe.

Summer 2011 Visiting Artists Fridays, 6:30 pm, SFAI Lecture Hall

- June 24– Dean Smith
July 1– Pamela Wilson-Rykman
July 8– Ian McDonald
July 15– Barbara DeGenevieve
July 22– Carrot Workers Collective

Dean Smith, an artist whose drawings investigate the aesthetics of wonder, exploring dichotomies such as geometry/biology, micro/macro, and expansion/contraction. His drawings are in public collections including The British Museum and LACMA.

Pamela Wilson-Rykman, an artist whose paintings and watercolors have been shown at venues including the International Biennial of Contemporary Art of Seville, the San Jose Institute of Contemporary Art, and Gallery Fucare, Madrid. She received a 2009 Fellowship from the John Simon Guggenheim Foundation in Fine Arts.

Ian McDonald, faculty member in SFAI's Sculpture/Ceramics Department. He has shown in both the United States and Europe, including Rena Bransten Gallery and Yerba Buena Center for the Arts in San Francisco and Sophienholm Exhibition Hall in Copenhagen, Denmark.

Barbara DeGenevieve, Chair of the Department of Photography at the School of the Art Institute of Chicago. An interdisciplinary artist who works in photography, video, and performance, she has been awarded two NEA Visual Artist Fellowships, the second of which was revoked by the National Council on the Arts because of the work's sexual content.

Carrot Workers Collective a London-based group of current or ex-interns who regularly meet to think together around the conditions of free labor in contemporary societies.

Community Programs

PreCollege Program

Young Artist Program

Adult Continuing Education

PRECOLLEGE PROGRAM

The PreCollege Program is a five-week, five-college-credit course of study especially designed for those artists who have completed the tenth grade, but who haven't yet started college. The program introduces participants to what it's like to be in art school—to the broad range of techniques, concepts, and debates that make up the contemporary art scene. Student participants, together with faculty, help create an authentic artistic community engaged in interdisciplinary thinking and contemporary studio practice. In addition to a required art history seminar, students choose two core studio courses from an array of classes, making for an introductory course of study and an experience comparable to that of first-year BFA students at SFAI.

COURSES OFFERED

Students may enroll in one morning and one afternoon course. Morning classes take place Monday–Friday, from 9:30 am–12:30 pm; and afternoon classes take place Monday–Friday, from 1:30–4:30 pm. Courses listed as morning and afternoon are offered twice, and are not full-day courses.

Expressive Line and Life Drawing

M–F, 9:30 am–12:30 pm / M–F, 1:30–4:30 pm

Working with a model, traditional and nontraditional still lifes, and on individual projects, students will address issues of composition, the use of light and dark, and mark making. One of the goals of the class will be showing what you see while avoiding a “perfect product” mentality, allowing your drawing to reveal its history of “mistakes” and changes. Pencil, ink, ink wash, watercolor or gouache, and collage are all possible materials, but erasable media will be stressed in the planning stages.

Painting and Permutations

M–F, 9:30 am–12:30 pm / M–F, 1:30–4:30 pm

Take conceptual and material risks in acrylic and oil painting, synthesizing ideas into a completed body of work. Students will work towards producing paintings that stress effective visual organization, experimentation, originality, and craftsmanship. Formal course critiques will assist in developing strong skills both in evaluating your own artwork and analyzing formal composition principles. Modern and postmodern movements will be introduced as a means for contextualizing studio work.

Black-and-white Photography

M–F, 9:30 am–12:30 pm / M–F, 1:30–4:30 pm

Capture the magic of West Coast photography and the influence of artists such as Ansel Adams, Edward Weston, Imogen Cunningham, Lewis Baltz, and many more. Photographic field trips, extensive dark-room work, gallery and museum visits, and class discussions will form a dynamic environment for creating new work with technical and historical understanding of the medium.

Prerequisite: Basic introductory course in photography.

Color Digital Photography

M–F, 9:30 am–12:30 pm / M–F, 1:30–4:30 pm

This class will encourage you to explore, create, and experiment with the medium of photography. Using Adobe Photoshop CS5, students will learn how to correct photos as well as how to work with more complex adjustment features such as selections, layers, masks, and channels. You will engage in discussions and critiques as a group to learn about contemporary photography. By the end of the class students are expected to have a cohesive body of work and a working knowledge of color photography and color digital printing.

Prerequisite: Basic introductory course in photography. Students must provide their own digital SLR, or digital camera with manual settings.

Elements of Design

M–F, 9:30 am–12:30 pm

This course will introduce a range of two-dimensional design principles through software such as Photoshop, InDesign, and Illustrator. Working with typography, imagery, and layout, you will develop essential skills in graphic design. Basic elements of web and interactive design will also be introduced. Through structured exercises and demonstrations, class projects, group critiques, and design presentations, students will develop a vocabulary and body of work around visual communication.

Experimental Cinema

M–F, 9:30 am–12:30 pm

This hands-on course will demystify the mechanics of experimental filmmaking and introduce cinematic history and contemporary theory. Explore techniques such as hand coloring, scratching on film, and using found footage to create new meaning. You will also gain an understanding of Super 8, 8mm, 16mm and digital video camera operation and photographic principles. Editing will be done using both analog and digital tools, including Final Cut Pro.

Installation Art

M–F, 9:30 am–12:30 pm

Explore the poetic form and social history of conceptual and site-specific installation. Studio projects will include work with architectural forms, performance, video, and lighting while also addressing project documentation. You will discover the importance of context, process, and time-based activities when working with materials and space. Slide lectures for the course will expose you to the historical and political underpinnings of these forms and their contemporary manifestation worldwide.

Video Art

M-F, 1:30-4:30 pm

Using hand-held video cameras, advanced computer editing systems, and lighting, students will learn the art of digital video and performance as experimental mediums. Learn various strategies and means to incorporate video in your work as projected imagery, installation work, or a key element in performance art. Develop technical proficiency with editing software such as Final Cut Pro, and professional video shooting techniques. Make short videos, video installations, and performances addressing issues of physical and visual space while learning the history and use of video and performance as complimentary art forms. The class will end with an evening of performances and screening of students' work. Students must provide their own video cameras.

Screenprinting

M-F, 1:30-4:30 pm

Learn how to develop a stencil and convert drawings, photographs, and digital output into a genuine print—not only on paper, but also on a variety of surfaces such as fabric and plastic. Explore the expressive and technical possibilities of screen printing through projects that will introduce the photo-emulsion process, color registration, and water-based ink mixing.

Inventing the Figure in Ceramics

M-F, 1:30-4:30 pm

This course will address processes, techniques, and concepts at play in contemporary figurative ceramics. Focusing on the figure with attention to anatomy, this course will explore the boundaries of the human form and physical features. Working with a range of direct construction methods, this course will challenge students to address materiality, three-dimensional design, and functionality. As the course progresses, low-fire surface treatments and glazing strategies will provide students with tools to complete their projects.

Required Art History Seminar:

Regional Visions: Art in the San Francisco/Bay Area

In three lecture seminars, art critic and historian Mark Van Proyen will survey the special historical characteristics of the art made in and around the San Francisco/Bay Area, from the Gold Rush to the technology-based art of the 1990s.

Evening Studio

Every course in the PreCollege Program will require students to commit time and effort to their creative practice outside class. Students are required to work on their projects on Tuesdays and Thursdays from 6-9 pm, on campus. In addition to these allotted times, many studios and campus resources will be accessible to students throughout the week.

Critique Seminar

Critical feedback from peers and faculty play an integral role in the study of visual arts. This workshop during the first week of the program will provide students with tools to describe what they see and strategies to move beyond quick judgments about works towards deep and meaningful conversations that push artists to grow.

Workshops

Students will have a chance to experiment with new mediums, materials, and interdisciplinary methods of production and presentation through faculty-led workshops. These noncredit sessions will provide structured opportunities for students to work with the broader faculty team in order to engage in ideas and practices that should enhance their core class work. Some workshops include visits from renowned artists, and excursions in the San Francisco area that will provide opportunities for direct engagement with the local art scene. You will attend special programs at local studios, alternative spaces, museums, and galleries. Workshops take place on Wednesdays from 6-9 pm and on Saturdays.

Extracurricular

In addition to arts-based programming, there will be opportunities to connect with your classmates and relax at weekly events such as a beach bonfire, a dance party, movie nights, and more.

Final Exhibition

All PreCollege students are invited to participate in a campus-wide final exhibition. A closing reception will be held on Friday, July 22, 4:30-7:30 pm.

CURRICULUM SUPPLEMENTS

Saturday Portfolio Workshop

This daylong workshop facilitated by SFAI's Admissions Office will assist you in developing a cohesive portfolio. Learn how best to select, document, and represent your artwork, including how to put together a portfolio suitable for admission to college art programs.

HOW TO APPLY

To download the application forms and acceptable formats for portfolios, please go to www.sfai.edu/precollege.

Applicants must submit the following materials:

1. A completed and signed application form
2. A disc containing five to eight examples of work that reflects your imagination and originality. For students pursuing time-based mediums such as video or film, please submit a DVD with five to ten minutes of your work.
3. A personal statement—choose one option:
 - Write a one-page essay about why you are interested in making art.
 - Describe one of your portfolio pieces and the creative process that led to its making.
4. A letter of recommendation from an art teacher who knows you and your work
5. An in-person or phone portfolio review (scheduled for each applicant upon receipt of his or her application)
6. A \$65 application fee

Images should be in jpeg file format, and be no larger than 2000 x 2000 pixels but no smaller than 640 x 640 pixels. Video, animation, and movie files should be exported to QuickTime format, and be at least 320 x 240 in pixel dimensions. Please no PowerPoint files. Important: include the image list on the CD in an .rtf or .doc file.

Deadlines

The application deadline is **June 1, 2011**.

The scholarship application deadline is **April 1, 2011**.

Applications are reviewed on a rolling basis. Apply early in order to get your first choice of classes.

Housing

Supervised housing provides SFAI PreCollege students with a convenient, affordable, and secure living environment that supports their artistic growth. Both a professional student housing staff and a team of enthusiastic full-time SFAI students committed to campus leadership live with the PreCollege Program students, helping to familiarize them with the school and its surroundings. For more information on SFAI's PreCollege housing and associated fees, please visit us online at www.sfai.edu/precollege.

Check-in: Sunday, June 19, 2011

Check-out: Saturday, July 23, 2011

Program Expenses and Fees

Tuition (includes basic tuition, but not housing, meals, or art supplies):

Two studio courses and \$2,750

Art History Course

Lab Fees \$75 for Silkscreening, Photography, and Film

Scholarships

Scholarships for the PreCollege Program are awarded to students based on financial need. Scholarship awards range from \$250 to full tuition. Scholarship application forms are available online and upon request and should be received together with completed application materials.

For more information, please contact:

PreCollege Program/San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
415 749 4554 / precollege@sfai.edu

YOUNG ARTIST PROGRAM

July 25–August 12, 2011

Registration begins on March 1, 2011

This three-week intensive summer program for artists between the ages of 13 and 15 offers a focused and fun environment for exploring new techniques and developing artistic expertise. The courses provide the rich foundation necessary for experimentation and for expressing ideas. Classes take place in our historic and inspiring studios and are led by talented, experienced artists. An exhibition and screening of final projects allow you to share your accomplishments with your family and friends.

We encourage students to enroll in both morning (9:30–12:30) and afternoon (1:30–4:30) classes. You can relax between classes and eat lunch at the SFAI café; spend time in the SFAI library, which has over 20,000 art books, magazines, and videos; or participate in one of our lunchtime social events.

COURSES

DT-2013 Digital Animation

M–F, 9:30 am–12:30 pm, Studio DMS

Learn how to make animated movies using Flash. Practice the basic concepts of drawing and animation, symbols, interactivity and text, and create short animated movies. Students will develop an understanding of Flash tools through structured exercises and demonstrations. Contemporary commercial and artistic examples of animation will be screened to provide students with a broader understanding of the many ways animation tools are utilized. Class will conclude with a screening of student work.

Prerequisite: Basic computer knowledge.

DR-2043 From Line to Life Drawing

M–F, 1:30–4:30 pm, Studio 14

Learn the fundamentals of drawing from still life settings and live models. Study the basics of composition and investigate light and shadow as they define and create form, content and mood in art. Through observational drawing, this class will introduce traditional and non-traditional techniques using graphite, charcoal, ink, and other mediums. Class time will focus on technical assistance, hands-on demonstrations, informal critique sessions, and slide lectures providing historical context for the medium. Models in the Young Artist Program are clothed in bathing suit attire.

No prerequisite.

NG-2005 Action: Video Life

M–F, 9:30 am–12:30 pm, Studio 9

Explore the diverse uses of video in modern culture, ranging from music videos to documentaries to personal journals. Learn the basics of video camera operation, lighting, and editing and create innovative video work based on your personal interest. Review of various video genres and related artwork will reveal the possibilities of the medium. The class will address all aspects of video production and post-production, including low- and high-levels of production styles. Class will conclude with a screening of student work. A personal video camera is helpful, but not necessary.

No prerequisite.

PA-2001 Painting for Beginners

M–F, 9:30 am–12:30 pm, Studio 117

Develop creative and technical fluency in painting, exploring color and composition, surface preparation, and paint handling. Experiment with a combination of acrylic paint, charcoal, graphite, ink, oil paints, and watercolors as well as found objects to create your work. Specific issues in students' work will be addressed in group critiques; slide lectures will focus on contemporary trends in painting.

No prerequisite.

PH-2001 Through the Lens: Black & White Photography

M–F, 1:30–4:30 pm, Darkroom & 16A

Study the basics of shooting with a 35mm camera, black and white film processing, contact printing, and print enlarging. Experiment with traditional and non-traditional photographic methods. Explore various themes in photography and create a series of photographs based on your own interests and experiences.

No prerequisite. Students must provide their own 35mm camera with shutter speed and aperture control. \$35 lab fee payable upon registering.

PH-2002 Color Digital Photography

M–F, 9:30 am–12:30 pm, Studio 20A

Experiment with the limitless possibilities of color photography. This course will introduce printing color negatives, contact printing, color theory, and lighting. Assignments and personal projects will guide students toward creating a series of photographs and a cohesive body of work.

No prerequisite. Students must provide their own digital camera with manual settings. \$35 lab fee payable upon registering.

PR-2005 Screenprinting

M-F, 1:30-4:30 pm, Studios 1 & 2

Design and print posters, t-shirts, and fine art prints. This course will teach various techniques for silkscreen printmaking and incorporate methods for transferring images onto a photo-sensitive matrix. Prints will be made from hand-drawn, photographic, or borrowed imagery. Students will learn how to construct a screen, apply photo emulsion, and use a printmaking darkroom, as well as techniques of color registration and water-based ink mixing.

No prerequisite. \$35 lab fee payable upon registering.

SC-2013 Creations in Clay

M-F, 1:30-4:30 pm, Studio 106

This course will address a variety of clay modeling techniques focusing on hand-built objects and kiln firing. Students will learn about the endless potential of form and texture as they transform their ideas to sculptures. Technical demonstrations, slide lectures, and group discussions will provide students with the necessary background for their own explorations.

No prerequisite.

Friday All-student Workshops

In addition to studying in a traditional studio environment, students will participate in group learning sessions on Fridays that encourage interdisciplinary artwork and allow for interaction among all students, faculty, and staff. These sessions will take place between noon and 2:00 pm each Friday and will include visiting artist talks, hands-on photographic workshops, collage, and idea-driven exercises.

Exhibition

An on-campus exhibition of all student work will be held on Friday, August 12 from 4:30-6:30 pm.

For more information e-mail yap@sfai.edu or call 415 749 4554.

YAP Expenses and Fees

Tuition

One Class	\$450
Two Classes	\$900

Meal Plan Fee

Fee: \$150

We have arranged for a balanced and healthy lunch plan that we require all full-time YAP students to participate in. During the program, we will also conduct several all-student lunch events.

Lab Fees

Fee: \$50

For screenprinting and photography courses.

YAP Registration Process

Registration begins on March 1, 2011. Full tuition is due at the time of registration and can be paid by credit card online. If paying by check or money order, please call 415 749 4554.

Cancelled Classes

Occasionally classes will be cancelled if the minimum enrollment is not met. In such cases registrants can be enrolled into their second choice studio class or are entitled to a full refund.

For specific enrollment questions please call 415 749 4554.

Withdrawal & Refund Policy

Withdrawal and refund requests must be made in writing to the Continuing Education office by faxing 415 351 3516, emailing yap@sfai.edu, or mailing Young Artist Program, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

Last day for 100% refund	7/11/2011
Last day for 80% refund	7/18/2011
Last day for 50% refund	7/27/2011
No refund available after	7/27/2011

ADULT CONTINUING EDUCATION

Through its Adult Continuing Education (ACE) program, SFAI offers a range of evening and weekend classes for creative thinkers of all ages. Taught by professional artists and educators, ACE courses are specifically designed to provide hands-on experience with contemporary techniques, materials, and technology. Whether your goals are to develop a new approach to painting or to prepare your portfolio for college applications, SFAI has a class for you.

Registration for Summer 2011 begins on April 1, 2011. You can register and pay online through SFAI's secure online registration system: www.sfai.edu/ace

ACE contact information:

Phone: 415 749 4554

Fax: 415 351 3516

E-mail: ace@sfai.edu

Hours: Monday–Friday, 9:00 am–5:00 pm

SUMMER SCHEDULE OF CLASSES

Summer Session / June 6–August 15

All weekday courses are scheduled from 6:30–9:30 pm. Please refer to the course listing for Saturday class times.

Classes will not be held on Monday, July 4 in observance of Independence Day.

Design and Technology

Tuesdays *Alternative Techniques for Experimental Animation*

Drawing

Mondays *The Un-anxious Figure*

Tuesdays *Drawing Now*

Thursdays *Fundamentals of Drawing*

Fridays *Open Drawing Studio*

Interdisciplinary

Wednesdays *Voice and Vision*

Painting

Mondays *Oil Painting Fundamentals*

Tuesdays *Intermediate Painting*

Wednesdays *Intermediate and Advanced Painting*

Thursdays *Introduction to Acrylic Painting*

Saturdays *Introduction to Abstract Painting*

Photography

Wednesdays *Introduction to Black & White Photography*

Wednesdays *History of Photographic Concepts and Advanced Photo Critique Seminar*

Thursdays *Introduction to Digital Photography*

Saturdays *Photographing the Marin Headlands*

Printmaking

Wednesdays *The Punk Rock Package*

Thursdays *Letterpress Printing*

Sculpture

Tuesdays *Introduction to Figurative Sculpture: Inventing through Ceramics*

DESIGN AND TECHNOLOGY

DT-1003 Alternative Techniques for Experimental Animation

Instructor: Richard Mitchell

10 Sessions/Wednesdays, June 8–August 10

Time: 6:30–9:30 pm

Location: DMS2

Tuition: \$400

While the focus of this class will be on various digital methods of generating, capturing, editing, and presenting moving pictures, this will be done with a constant eye on the historical and critical context of experimental animation. To start we will explore the principles of animation through manual techniques such as flip books, zoetropes, and mutoscopes. Next we will review photographic methods and see how digital media can augment or replace them. Our final exploration will be how to create purely digital animations.

No prerequisite.

DRAWING

DR-1006 Fundamentals of Drawing

Instructor: Brent Hallard

10 Sessions/Thursdays, June 9–August 11

Time: 6:30–9:30 pm

Location: Studio 13

Tuition: \$400

This class will introduce the principle concepts of the art of drawing, and is designed for students to develop skills and techniques, experiment with a variety of media, and utilize various methodologies in a variety of genres. The class focuses primarily on learning to translate the visible world, or the three-dimensional world, to the two-dimensional plane. How this picture plane is organized compositionally, whether the drawing is a realistic representation of an object, landscape, or figure, will be the central concern of the class. Compositional organization, which refers generally to the visual dynamics of line, shape, volume, and the relationship of the constituent parts, will also be explored in creating both abstract and experimental drawings.

No prerequisite.

DR-1005 The Un-anxious Figure

Instructor: Jack Leamy

10 Sessions/Mondays, June 6–August 15, no class on July 4

Time: 6:30–9:30 pm

Location: Studio 13

Tuition: \$400

The Un-anxious Figure is geared towards intermediate- to advanced-level students, interested in investigating the human figure. This class will focus on looking at the physical nature of the human body and structuring it graphically, in regards to the role of line, tone, light, and old master techniques including anatomy. Discussion, instruction, and personal guidance will help students hone their perception, and build confidence and skill in both historical and contemporary practices. Material demonstrations and presentations will assist students in gaining new strategies for expressing their ideas. The primary goal for this class is to provide students with increased confidence and ability in rendering the human figure contextually.

Prerequisite: Previous drawing experience.

DR-1010 Drawing Now

Instructor: Kim Cook and Emily Dipppo

10 Sessions/Tuesdays, June 7–August 9

Time: 6:30–9:30 pm

Location: Studio 13

Tuition: \$400

Drawing Now incorporates a multitude of ways for approaching the act of drawing. In this hybrid studio class, students develop drawing and writing skills simultaneously. Focusing on drawing as a medium in and of itself, this class covers historical underpinnings of contemporary conceptual drawing. Both traditional and nontraditional forms of drawing are explored to gain an understanding of contemporary concerns within the medium. Writing is investigated as a tool to directly express the decision-making process between thinking and doing.

No prerequisite.

Open Drawing Studio

Fridays, June 3–August 5, no session on July 22nd due to campus-wide event

Time: 5:30–8:30 pm

Location: Studio 14

Tuition: Free (no advanced registration is necessary)

SFAI's well-known Friday Open Drawing Studio has been a art resource in the Bay Area since the 1950s; it provides students a great opportunity to draw from a live model in a relaxed and informal atmosphere.

The Open Drawing Studio is made possible through the generous support of SFAI alumna Judith Krebs Snyderman (BFA in Painting, 1994).

INTERDISCIPLINARY

Voice and Vision

Instructor: Pam Lanza

10 Sessions/Wednesdays, June 8–August 10

Time: 6:30–9:30 pm

Location: Studio 13

Tuition: \$400

The purpose of this class is to experiment with collage techniques that incorporate text. You will examine a variety of ways in which images stimulate and amplify words, and words conjure up and augment images. Each class will focus on specific exercises including the use of words as patterns, shapes, symbols, and communicators, beginning a process of collaborative thinking that will give you a bank of ideas for future projects in any medium. There will be demos of mixed media for beginners; more advanced students can work in any media they choose.

PAINTING

PA-1002 Introduction to Acrylic Painting

Instructor: Rob Minervini

10 Sessions/Thursday, June 9–August 11

Time: 6:30–9:30 pm

Location: Studio 117

Tuition: \$400

Through this course artists and beginners will work with acrylic paint to understand its properties, mediums, and applications, and to unleash its full possibilities. Students will practice a range of techniques and become familiar with different kinds of brushes, painting surfaces, and painting mediums, and will be encouraged to develop their own approach to painting. The course will offer the principles of color mixing, composition, and paint application through a variety of activities and individually-tailored exercises based on personal goals.

No prerequisite.

PA-1001 Oil Painting Fundamentals

Instructor: Alexis Amann

10 Sessions/Mondays, June 6–August 15

Time: 6:30–9:30 pm

Location: Studio 117

Tuition: \$400

This course will introduce students to classical painting techniques and concepts, with an emphasis on understanding the formal language and the fundamentals of visual expression. Introductory assignments will be from observation and geared toward realism, with an eye towards applying these skills to a variety of styles. In the first half of the class we will complete a series of studies to address form, value, color, composition, perspective, and figure/ground relationship. The second half of the class will focus on combining these elements to create complex compositions, in addition to addressing content, concept, and narrative. Lectures and discussions will contextualize each concept within historical and contemporary art, and demonstrations and critiques will be given throughout the course.

No prerequisite.

PA-1004 Introduction to Abstract Painting

Instructor: Mel Prest

6 sessions/Saturdays, July 9–August 13

Time: 10am–4 pm

Location: Studio 117

Tuition: \$400

This course invites students to explore abstract painting through a series of specific assignments and exercises. Conceptual, expressive, formal, and process-oriented approaches to both subject matter and painting itself are explored. Students will keep a journal/sketchbook, view slides, and have work time in each class. Oil and water-based materials such as ink, collage, acrylic, oil, gouache, pencil, and charcoal may be used. This class will also include casual critiques, demonstrations, a visit by an artist or critic, and brief reading and writing assignments.

Prerequisite: Previous painting experience.

PA-1009 Intermediate Painting

Instructor: Sarah Stolar

10 Sessions/Tuesdays, June 7–August 9

Time: 6:30–9:30 pm

Location: Studio 117

Tuition: \$400

This course is intended for those who are interested in a more advanced level of study in the elements of oil painting. Beginning with projects both traditional and contemporary, students will have an opportunity to advance their painting skills with a variety of techniques. Critiques, in-class demonstrations, painting exercises, and minimal reading assignments will foster and encourage new ideas and conceptual practices in a positive atmosphere.

Previous painting experience is recommended.

PA-1010 Intermediate and Advanced Painting**Instructor:** Glenn Hirsch**10 Sessions/Wednesdays, June 8–August 10****Time:** 6:30–9:30 pm**Location:** Studio 117**Tuition:** \$400

Through visual and verbal analysis, you will increase the power of your work and overcome blocks that hinder the completion of paintings. The course presents ideas to help you explore the content of your art through irony, humor, narrative, mood, and the use of unusual materials. Individual instruction and technical assignments will help you to explore a particular style and become more independent by painting in series. Prerequisite: Recent college or extension level courses in both drawing and painting required.

PHOTOGRAPHY

PH-1007 Introduction to Black & White Photography**Instructor:** Sanaz Mazinani**10 Sessions/Wednesdays, June 8–August 10****Time:** 6:30–9:30 pm**Location:** Photo Lab**Tuition:** \$450 (includes a \$50 lab fee to cover darkroom chemistry)

This course introduces students to the traditional gelatin silver process of black and white photography. Students will learn to master camera techniques, film developing, and printing. This hands-on workshop will be supplemented with lectures, demonstrations, critiques, and visiting artist talks. Through looking at historical and contemporary figures, we will learn about the fundamental concepts in photography. Students are encouraged to explore their personal vision through experimentation and manipulation of methods and materials.

No prerequisite. Students must provide their own 35mm camera with manual aperture and shutter speed settings.

PH-1001 Introduction to Digital Photography**Instructor:** Meghann Riepenhoff**10 Sessions/Thursdays, June 9–August 11****Time:** 6:30–9:30 pm**Location:** Studio 20A**Tuition:** \$450 (includes a \$50 lab fee to cover digital printing inks)

Learn the basic principles of photography, exploring the visual image as a creative and expressive tool. We will use Adobe Photoshop as an introduction to the digital darkroom and printing technology. Development of critiquing skills and a contemporary understanding of photography within the fine arts will be a vital part of the course. Each course will begin by looking at photographs and the work of influential photographers throughout the history of the medium. Course time will be divided among discussions about the medium of photography, lecture-demonstration, critique of student work, digital printing strategies, and lab sessions. Students will work on technical assignments that will support a final portfolio due at the end of the term. All students in this class are required to submit original work, which was created within this term.

No prerequisite.

PH-1002 Photographing the Marin Headlands**Instructor:** Jackson Patterson**2 Sessions/Saturday and Sunday, June 11–12****Time:** 10 am–4 pm Saturday, 10 am–3 pm Sunday**Location:** Studio 20A, and on location**Tuition:** \$150

This course will combine a formal introduction to shooting techniques, regional photographic history, on-site shoots, and Photoshop post-production. Travelling through the Marin Headlands, visiting sites such as Point Bonita lighthouse and many of the military Battery remnants, this hands-on class will help students learn to make correct exposures for the environment in which they are shooting. Slide shows of work from the Headlands by artists like Ansel Adams and Edward Muybridge will provide context for the range of possibilities that the visited sites have to offer.

No prerequisite.

PH-1003 History of Photographic Concepts and Advanced Photo Critique Seminar

Instructor: Jamil Hellu

10 Sessions/ Wednesdays, June 8–August 10

Time: 6:30–9:30 pm

Location: Studio 16A

Tuition: \$400

This course is designed to refine the aesthetic vision and visual literacy of the advanced student by examining the development of photographic concepts from its invention in 1839 to the present. Students will pursue a topic of their own definition, and will be encouraged to continue developing individual projects based on their personal aesthetic and conceptual concerns. Class time will be divided between discussions about the history of photographic concepts and critique of student work (digital or analog). Student work will be critiqued on issues of identity, presentation, and the development of coherent critical language. History of photographic concepts will be used to broaden the base of cognitive and artistic processes. This is an advanced class. Students must provide their own camera (film or digital) with manual aperture and shutter speed settings. Students are expected to know how to fully operate their cameras. Students working with medium or large format cameras are also welcome.

PRINTMAKING

All printmaking courses include a \$50 lab fee to cover printing inks and solvents.

PR-1005 Letterpress Printing

Instructor: Carissa Potter

10 Sessions/Wednesdays, June 8–August 10

Time: 6:30–9:30 pm

Location: Etching and Litho Studio

Tuition: \$450

In this class students will learn the basics of printing using the letterpress. Structured as a studio class, it will provide an overview of how to use metal type and the history of typography; however, the focus is on the use of polymer plates on a Vandercook proof press. Students will begin with designing their own business cards and finish with a project of their choosing. Students will also gain insight into how to monoprint or create edition work with letterpress.

No prerequisite.

PR-1005 The Punk Rock Package

Instructor: Ben Venom

2 Sessions/Thursdays, July 28–August 4

Time: 6:30–9:30 pm

Location: Studios 1 & 2

Tuition: \$100

Is your band about to go on tour for the summer? Do you need patches, stickers, and posters with your band name and logo? In this class you will learn how to screenprint all the necessary items for your merchandise table. In this two-part class we will cover registering multiple colors, printing on fabric, and preparing your image for screen. You will walk away with the total Punk Rock Package. This class can accommodate students with various levels of experience.

SCULPTURE

SC-1003 Introduction to Figurative Sculpture:

Inventing through Ceramics

Instructor: Brynda Glazier

10 Sessions/Tuesdays, June 7–August 9

Time: 6:30–9:30 pm

Location: Studio 106

Tuition: \$400

This course will focus on creating the figure with attention to anatomy and at the same time push the boundaries of the human form. The figure is able to evolve when preconceived limitations are pushed aside and physical features are explored. We ourselves are figures, and simultaneously the source of our individual artworks, which makes sculpting the figure a personal experience. The use of clay in a three-dimensional hand-molding process presents immediate results and enables the advancement of technical skills. The aim of this class is to give students an outlet for their imagination and to provide extensive technical advice and visual demonstration, alongside one-on-one instruction. Short slide lectures will provide vital contemporary and art historical references for figurative sculpture.

No prerequisite.

REFUND POLICY

Refund requests must be made in writing to ace@sfa.edu.

A 100% refund minus a \$10 processing fee is given if written notice is received at least five business days before the first class meeting.

An 80% refund minus a \$10 processing fee is given after the first class, when written notice is received between the first and third classes. No refund is given if the class has met three times. Please allow 2–3 weeks for refund.

ATTENTION TEACHERS

We are pleased to provide Continuing Education Credits for teachers and a 10% discount on all courses for art teachers. Please contact us at 415 749 4554 prior to registering. A letter from your employer will need to be submitted, verifying your current employment at the school.

CANCELLED COURSES

Courses will be cancelled if the minimum enrollment is not met. Decisions regarding course cancellations are usually made two to three days prior to the course start date. If you are registered in a course that is cancelled, you will be notified by phone and/or email and you will receive a full refund.

NON-DISCRIMINATION POLICY

The San Francisco Art Institute expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202.

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in San Francisco Art Institute's degree or certificate programs should write to the Associate VP for Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required.

Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify us as far in advance of the date of entry as possible so that necessary accommodations can be made.

Contact Information and Campus Maps

Contact Information/ Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Campus

CONTACT INFORMATION

800 Chestnut Street

San Francisco CA 94133

(between Leavenworth and Jones Street)

www.sfai.edu

24-Hour Info	415 771 7020
Academic Affairs	415 749 4534
Administration	415 351 3535
Admissions	415 749 4500
Undergraduate Advising	415 749 4853
Graduate Advising	415 641 1241 x1015
Area Manager (Design and Technology, Film, New Genres, Photography)	415 749 4577
Area Manager (Painting, Printmaking, Sculpture)	415 749 4571
Area Manager (Interdisciplinary Studies)	415 749 4578
Graduate Center	415 641 1241
Academic Support Services	415 749 4533
Continuing Education	415 749 4554
Exhibitions and Public Programs	415 749 4550
Financial Aid	415 749 4520
Counseling Center	415 749 4587
Registration and Records	415 749 4535
Security	415 624 5529
Student Accounts	415 749 4544
Student Affairs	415 749 4525

DIRECTIONS

From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at Tower Records onto Jones Street. The Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

Public Transportation

The San Francisco Art Institute is located in the heart of the city's North Beach neighborhood. The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415 673 6864.

From Marin County

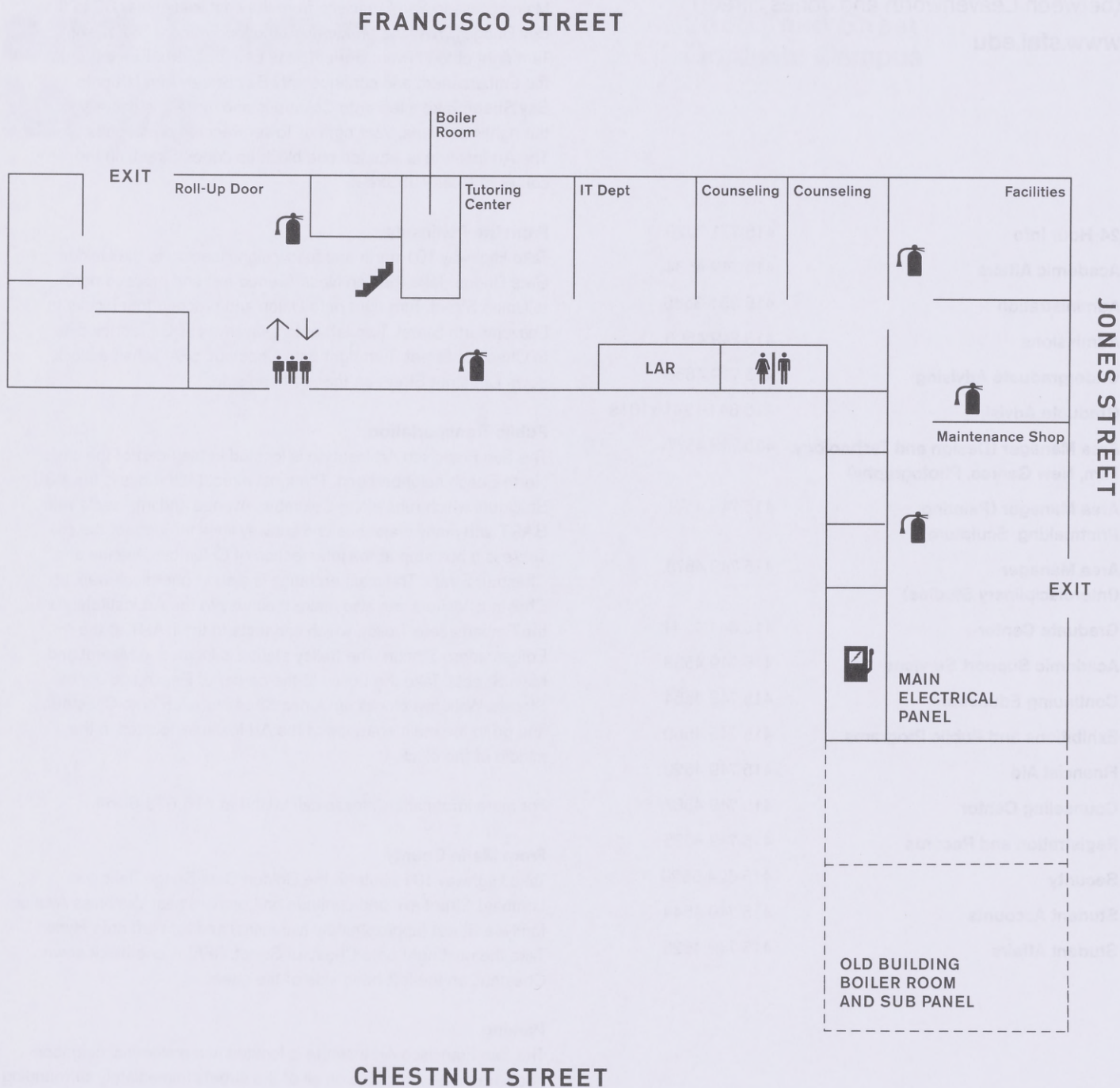
Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus

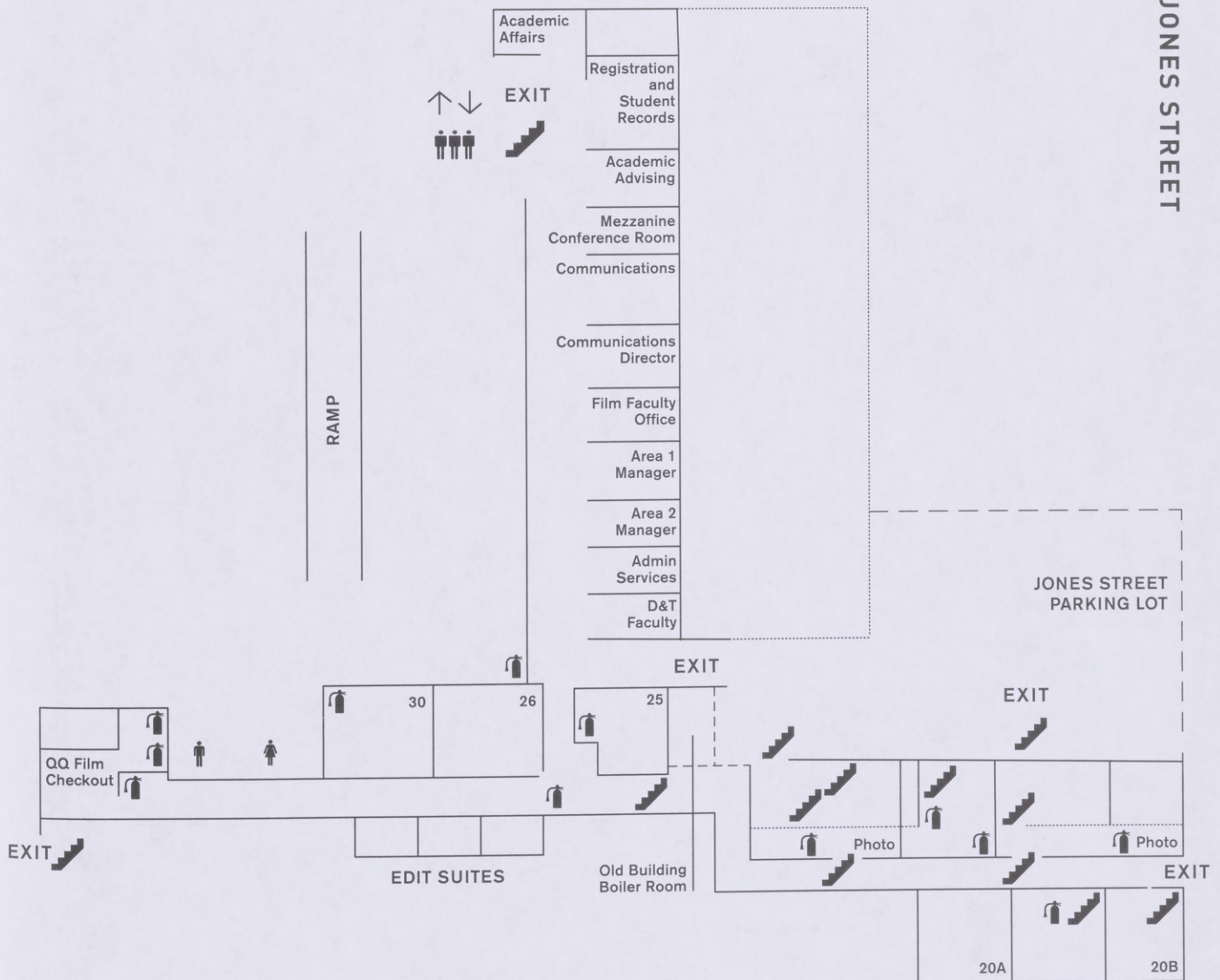


MEZZANINE LEVEL

800 Chestnut Main Campus

FRANCISCO STREET

JONES STREET

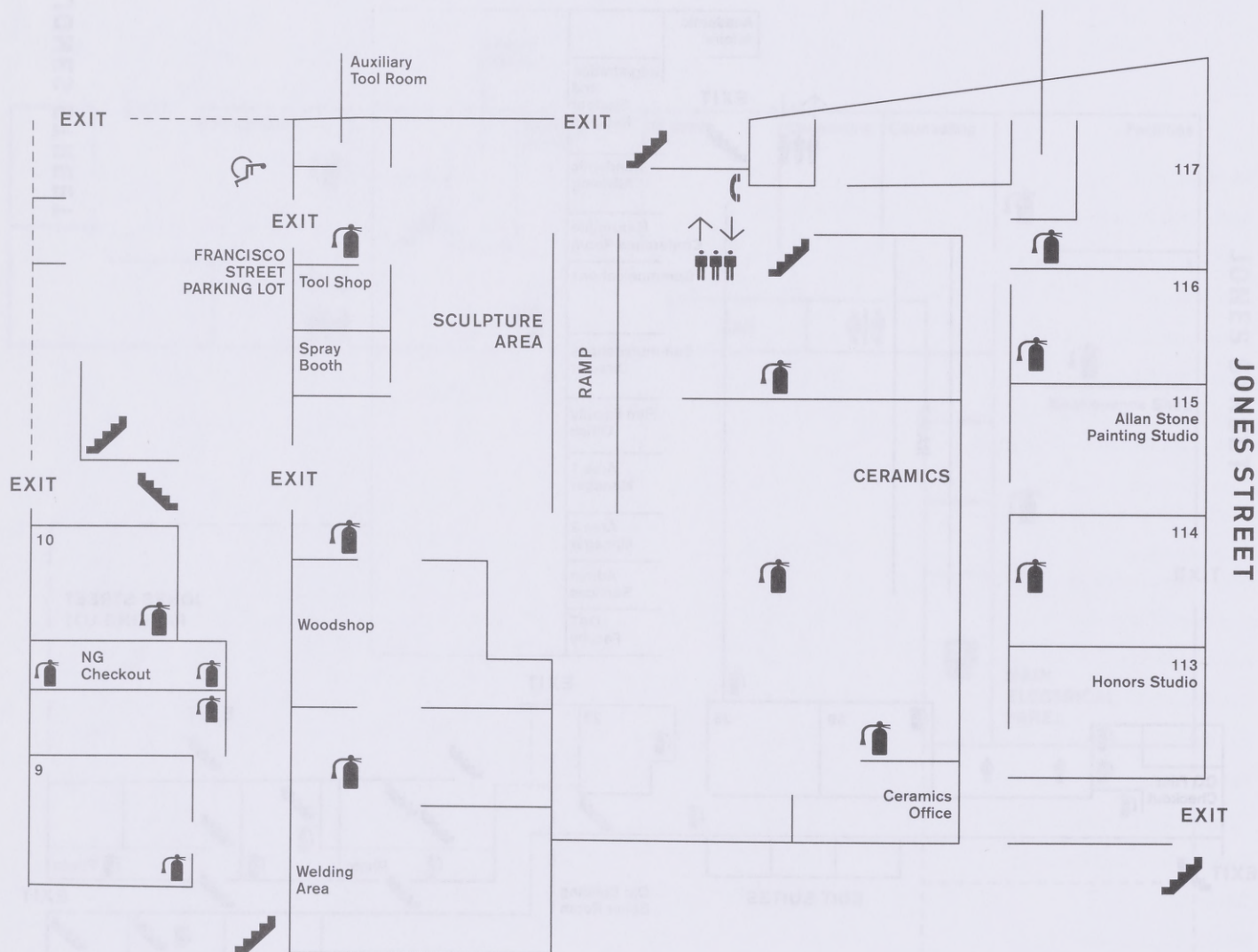


CHESTNUT STREET

STUDIO LEVEL

800 Chestnut Main Campus

FRANCISCO STREET



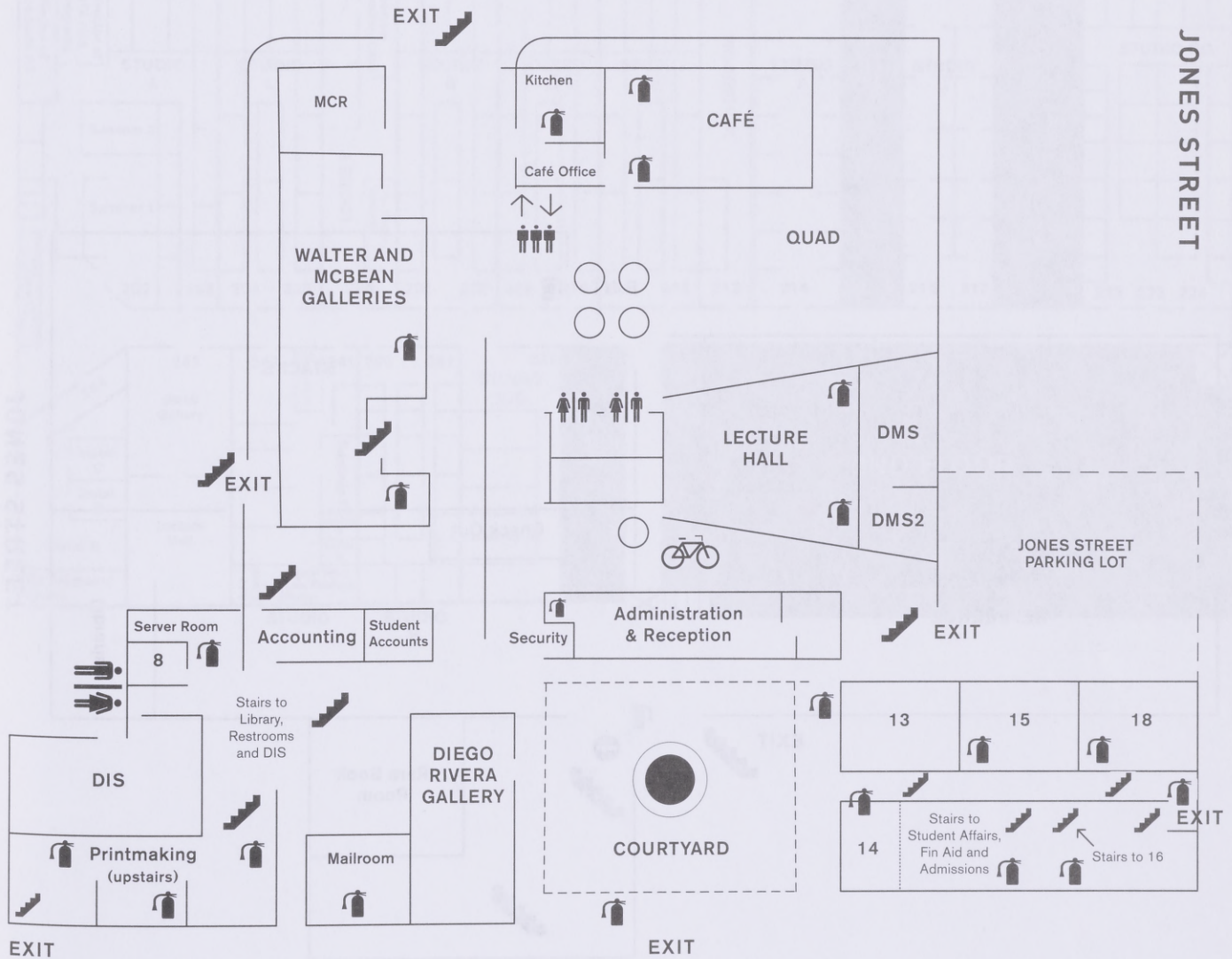
CHESTNUT STREET

MAIN LEVEL

800 Chestnut Main Campus

FRANCISCO STREET

JONES STREET

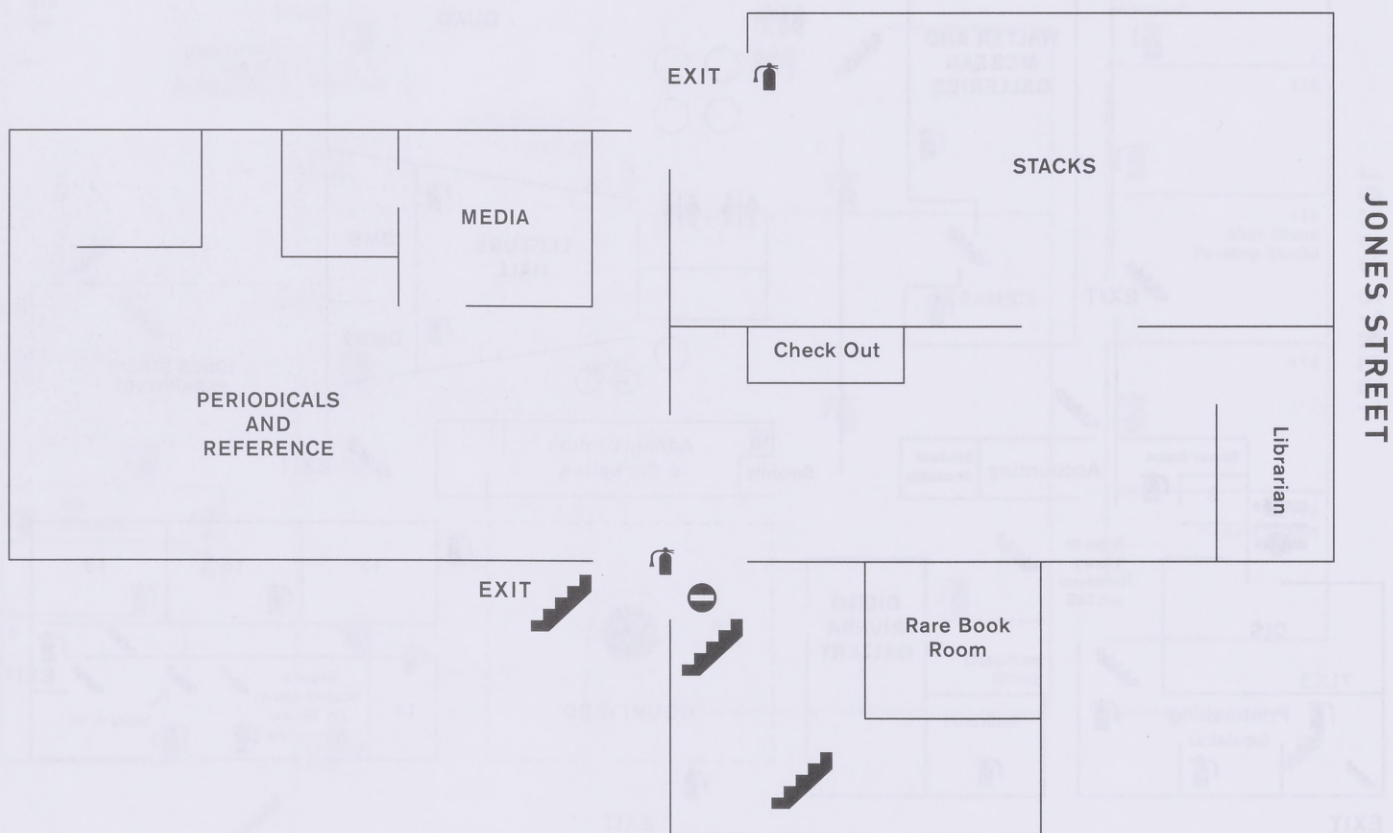


CHESTNUT STREET

LIBRARY

800 Chestnut Main Campus

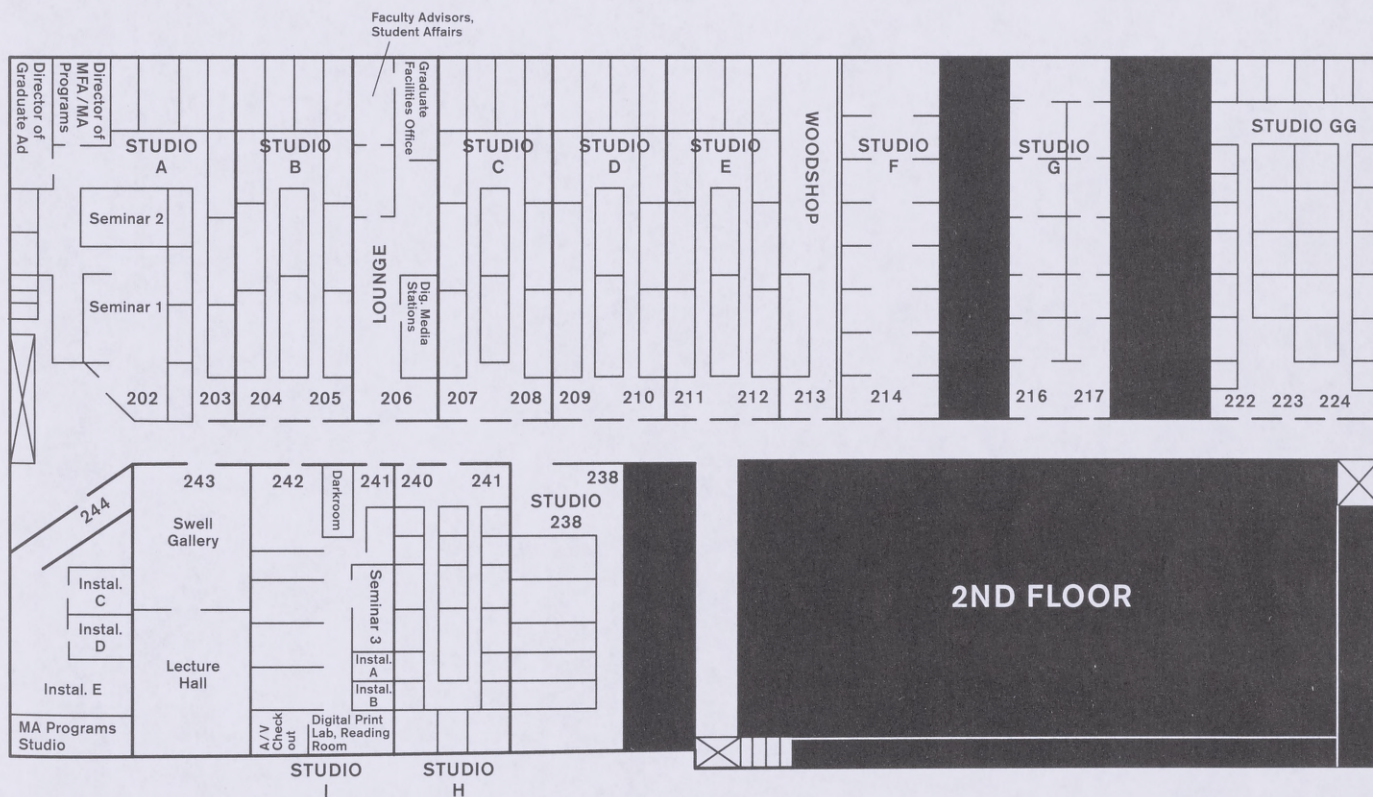
FRANCISCO STREET



CHESTNUT STREET

GRADUATE CENTER

2565 Third Street Graduate Campus



NOTES

2005 Third Street Graduate Campus

GRADUATE CENTER
2005 Third Street Graduate Campus



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